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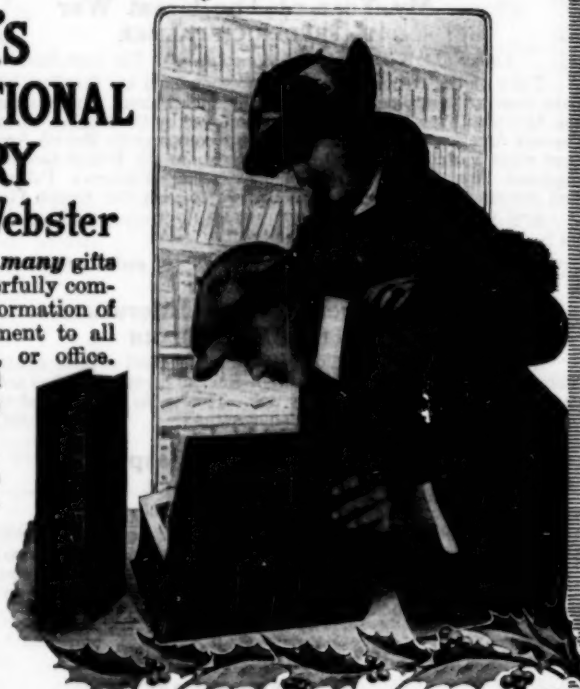
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"JUST A NICE STORY."

The old-fashioned woman of a generation ago used always to be looking for that isle of safety in the perilous thoroughfare of current fiction which she called the "sweet pretty story." Her mother had escaped to it from unpleasant writers like Thackeray and George Eliot. She herself sought refuge there from the deeper distresses of Thomas Hardy, the shocking young cynicism of Kipling, and those new importations from France and Russia of the strange thing called realism, which showed only too plainly what a dreadful state foreigners must be in. A quaint figure now: and yet not all her daughters have outgrown her. From the novels of sex, of crime, of sophistication, of the supernatured man and the denatured woman, they still, in their thousands, look for relief to the white-and-gold volume with the red-haired girl on the cover; and they pass it on, murmuring more or less shamefacedly (for it is frightfully unfashionable to be innocent) that it is "just a nice story."

Now the critic, in his crusty moods, or at moments when his virility obliges him to correct female members of his family, is wont to dispose of this kind of commodity as "mush," or peradventure "slush." He builds a fence, and bars it stiffly, between true idealism, the stuff of which manly life and manly imagination are made, and the insipid sentimentalism with which the ladies, and the ladylike gentlemen, love to confound it. But even the critic, unless he is fairly frozen in among his categories, must have his more responsive or relenting moments. In these days, when authoresses pride themselves upon being virile, it is a relief, now and then, to own the soft impeachment of parlor romance, to taste the lucent syrups of the sentimentalist. Granted that the "pretty" story is often sickish to a robust appetite; nevertheless has it not its proper place in the diet? There is a balance to be kept: the gaminess of the game course, the altitude of the cheese, demand offsets at the other extreme of the palate.

What is the genesis of the nice story? I suggest that it is time for some budding Ph.D.

to make a serious study of it (very serious it must be, with tables and diagrams) for the academic mart. Unless she were very ambitious, she might make shift with a start in Sanskrit or Pali literature. The tale of Ruth would edge her along through the somewhat grim Hebrew pages. Greece, handled with discretion, would respond more liberally to her coaxing hand. Rome, I fear, would hold off a little; sweetness and prettiness were not much in the Roman line. For the middle ages, the tale of Griselda hangs on the perilous edge of tragedy; but the lady is the real sort, and everything turns out right in the end; Boccaccio could be as pretty as you please when he was not happening to be naughty. The days of Elizabeth were not too spaciouly masculine to produce several of the nicest stories in the world. Rosalind was prototype of how many hundreds of virtuous daring heroines? Viola, her damask cheek not more than becomingly ravaged by concealment, her humor (as Rosalind's is not) always subject to her sentiment, is nearer the sweet pretty type, while Perdita and Miranda are perfect embodiments of it. There was not much chance in the days of Dryden and Congreve. The eighteenth century trickled its damper sentiment through the channel of the so-called Eastern Tale, that queer concoction of sickly sentiment and preposterous action, concerning persons with names which no longer figure in print except on the covers of cigarette-boxes. And of course there was "Paul and Virginia," not too tragic in the end for the lachrymose taste of the time.

This is all very sketchy and doubtless inaccurate, and will, I fear, only suggest to our aspirant for academic honors the way in which the thing ought not to be done. Anyhow, I am sure she will find more prettiness and niceness in the nineteenth century than in all the others put together. Of course the lachrymose habit persisted in its earlier years—yes, well into its middle. If you will look into any of those quaint annuals which flourished in the forties and fifties,—the Tokens, and Souvenirs, and Books of Gems,—you will observe that the happy ending as a requisite of the nice story is a relatively modern affair. People loved to have Little Nell die by inches, under a pink light. Poets were encouraged to warble about their pleasing woe and their cherished despair. It was at least as popular

to kill a pair of lovers in each other's arms (preferably by lightning) as to land them at the altar. But a little later in Victoria's reign fashions changed, melancholy ceased to be a preferred pleasure; the kiss curtain, as they say in dramatic circles, came in once more. The light that never was on sea or land was spotted upon the happy pair at that supreme instant of tableau when happiness has not begun to be menaced by the grocer, the cradle, or the third member of the triangle. We saw them married, and we left it to them to be happy ever after. However dismally, in real life, we might be bored by the young lady who has just struck a final balance between her skirts and her back hair, or the young gentleman who has just "graduated," we, or the females of our species, were well content to philander with them for a season, in print. For they are youth,—ourselves as we are, have been, or might have been. Therefore the silly and wonderful time that links adolescence to the hour of mating is the one age of man which is of universal interest.

Hence the enormous and hardly yet diminishing popularity of "Little Women." Here, if you like, is the nice story, the pretty story, the story that leaves a pleasant taste in one's mouth. If it is capable of furnishing material, now and then, for "a good cry," and if its sentiment is unabashedly Victorian, it lived and still lives chiefly in an atmosphere of harmless laughter. Miss Alcott's world is an undergraduate world without cynicism, a "flapper" world which somehow escapes silliness, the world of immortal youth at something approaching its best. That world has its rightful limitation. When its young figures have passed in pairs up the church steps, and we have lingered a moment to hear the strains of Mendelssohn or "The Voice that Breathed o'er Eden," we may well let the curtain fall. We have had the cream of life,—never mind about the skimmed milk. For our purposes, at least, the hero and heroine, having discharged, with the act of mating, the supreme function of youth, have rightly ceased to be.

Against this view of life let the realists rage. Turning an ingenuous ear, we simply perceive that they are talking about something else. Life happens to interest them chiefly in other phases. They are willing to admit that puberty and the act of mating are episodes of physiological and racial import;

but they find more absorbing themes in the physiology or psychology of marriage as a state, in the devious conduct of the "ever after"—if, indeed, they condescend to treat life in themes rather than in slices or in hunks!

Well, there is no real matter for argument here, is there? It all comes down to the old brass tacks of preference. And one is not invariably a silly ass because he fails to be a curmudgeon. Some people like to grit their teeth and stare at things, others like to shut their eyes and dream of them. It is a question of mood, with a great many of us. The sweet pretty story, reduced to its elements, is merely a sort of easy and soothing substitute for poetry, prepared for what used to be called the boudoir. It is a literature for the emotional toilet, and very useful in restoring (for the moment at least) the bloom and perfume of life.

In its purest form, I have said, it deals with young love and its immediate consequences—the license, the ring, and the marriage-peal. This article is warranted to soothe the tenderest emotional cuticle. But there are variants. One of them pushes the action back into infancy, and represents the little child (in a blue sash and gold ringlets) leading them. Nowadays, to be sure, she often leads them by the nose. The old theory of her as an influence powerful through its very weakness and innocence is exploded. She is now very much "in the know," the family oracle and censor *ex officio*. It is she who persuades poor father to give up playing auction for money which she can so ill afford; it is she who reveals to dear mother that it is her own fault poor father is drifting away; it is she who tells grandfather just what she thinks of him for his treatment of big brother. And father and mother and grandfather are all tickled to pieces, when they come to think it over. Or it is the fine manly little fellow who, not yet in his teens, supports his widowed mother and orphaned sisters, and stops the runaway which is hurling the sash and ringlets to their last home, and they are the daughter of the President of the Bank, and everybody knows the rest. A queer cult of precocious love-making is important in this kind of yarn. It does not hesitate to extend the range of mating-sentiment clear below the bounds of adolescence.

Another popular variant of the pretty story owes its fascination to its activity in pushing this same sentiment along in the other direction. I recall a story hailed enthusiastically the other day by lovers of the sweet pretty. It was about an aged pair, wed for many years, who call each other Pelleas and Etarre, and whose chief occupation turns out to be making eyes at each other and otherwise going through the exercises proper to a normal and healthy calf-love. I thought it rather indecent, myself—an extreme instance of the kind of thing which I suppose represents a reaction against the sordid or squalid aspects of marriage as shown up by the gloomier realists. The reaction is legitimate enough, up to a certain point. The natural way to see a thing is with the naked eye. But if some people are going to use a glass, and to insist on looking through the uncomplimentary end of it, there will naturally be other people to reverse the process. If some people are going to be forever telling us that all of the sweet sentiment of life vanishes during the honeymoon, other people are sure to try to persuade us that none of it need ever escape or be transmuted.

There are a goodly number of writers now producing nice stories along this line, stories eagerly or wistfully piping the tune of domestic sentiment. Were not we, after all, mistaken in our readiness to bury romance at the altar? Has youth, in truth, such a monopoly of heart-interest? Do home and mother necessarily mean haircloth and a red shawl? By no means, cry these gospellers—any more than they mean a bridge-table and a make-up. Look! here is happiness in your thirties and forties. Here is the kind of fiction in which tired and middle-aged women may find a sweet flattery, which let no man grudge them. Here is no pretty fancy out of the faded past, but a dream based upon real life as they know it. It is a vision of humdrum colored by romance: themselves and their surroundings bathed in a rosy light of sentiment; the everyday world of housewife and commuter blown upon by consciously wholesome airs of "idealism"; a world, in short, where being good is really being happy, and loving one's neighbor the popular sport.

Yes, it is easy enough for us to make fun of this kind of commodity—it is not the literature upon which men's souls are fed. But it has its function. If we are going to look

upon the world as it is not, we may quite as profitably see it the color of a rosebank as the color of a dunghill. After all, daydreams are better medicine for tired hearts than nightmares are. We may safely let mother have her sweetmeat. Lord knows, we shall have plenty of stories left that are neither sweet nor pretty nor nice!

H. W. BOYNTON.

LITERARY AFFAIRS IN FRANCE.

MAXIM GORKY'S SON, AND OTHER COMING EUROPEAN LECTURERS IN AMERICA.—M. JULES BOIS'S NEW NOVEL.—THE LATE REMY DE GOURMONT. (Special Correspondence of THE DIAL.)

One day last summer when I came into one of the smaller wards of our American Ambulance at Neuilly, where I go afternoons to write letters for the wounded, I noticed a little table alongside of that of the nurse, heaped with books and writing materials. A few days later I found seated behind this table M. Zénovi Pechkoff, Gorky's son, a nervous, energetic young man of perhaps twenty-five, whose left arm had been amputated close up at the shoulder, for he has been for many months a soldier in the first regiment of the French Foreign Legion. Perhaps I may say in passing that my own son is also a member of this regiment, which has seen some of the hardest fighting on the western front. M. Pechkoff, who has been decorated for bravery and has an honorable discharge from the army, is now residing near Genoa, and is engaged in delivering lectures in Italy on the war and writing out for publication his impressions and experiences at the front, these latter being of no ordinary nature. "I have had an informal invitation," he tells me, "to lecture in the United States; and if the offer takes definite shape, I will go." I seized the opportunity at one of our meetings to ask M. Pechkoff if there was any truth in the rather surprising statement contained in "Who's Who" for the present year, that Gorky had "enlisted in the Russian army," and his reply was much what I expected,— "Gorky has not only not enlisted in the Russian army, but is hard at work at his usual literary occupations in a town in Finland."

Another possible early foreign lecturer in America is the Belgian publicist, Professor Céléstin Demblon, who always writes proudly after his name, "Député de Liège." He will be remembered—perhaps less to his credit—as the author of the theory that Lord Rutland was the writer of the Shakespeare plays. The

fact is that he was on the point of starting on an American lecture tour on this subject when the war broke out. "But I may go over when the peace comes," he said to me in Paris last spring. M. Demblon is now in London negotiating for an English translation of his *magnum opus*, "Lord Rutland est Shakespeare" and "L'Auteur d'Hamlet et son Monde," while engaged in seeing through the press, also in English dress, his latest book, "La Guerre à Liège." M. Demblon was in the noble little city all through the memorable month of August of last year, and his family is still hedged in there.

And before I dismiss the subject of Europeans lecturing in America, I should add that M. Jules Bois is just back from a several months' sojourn in the United States, where I understand he had a really remarkable success on the platform and in drawing-rooms. "I am going back shortly," he wrote me from Bordeaux on landing last month,—which shows that he feels that he had a good time there. Since then I have spent a most interesting afternoon with him, when he gave me a résumé of his next novel, "The Woman who Killed," which Messrs. Dodd, Mead & Co. are to bring out this season in New York. The book, written especially for the American public and based largely on M. Bois's experiences on your side of the Atlantic, will, if published in France, have quite another and more commonplace title,— "L'Impitoyable." In fact it is in the United States that the volume will probably attract the most readers, and I venture to predict that the number will be large, for it is unquestionably a powerful story, which will certainly provoke controversy. The heroine, Mrs. Cynthia Maitland, "the type of the super-lady," as M. Bois describes her, first appears on the scene as a nurse at the American Ambulance already referred to. The two other chief characters are Frenchmen,—Michel d'Aulnières, the hero of the tale, an officer who has invented a remarkable gun; and Lavisor, "a great moralist, who has become a sort of mystic because of the war." The development of the personality of Mrs. Maitland is the feature of the book; and though she certainly will not wholly please the New Woman, the New Woman will find not a little comfort in the fact that it is the heroine who stands forth the stronger, and the hero the weaker, vessel.

Though the late Remy de Gourmont, who died at the very end of last month, never lectured in America and never dreamed of doing so, he was, at a certain period of his life, quite "at home" in some of the drawing-rooms of the Paris American Colony. During

the last half of the eighties, he was particularly assiduous at the house of a wealthy American widow who had three or four very pretty marriageable daughters. He there sounded his title of Marquis for all that it was worth, probably for more than it was worth, and was even seen waltzing with the hostess's girls. I will never forget this waltzing. Remy de Gourmont had a short, rather stoutish body, was awkward in his movements, wore clothes without any cut, always had his trousers "up for high tide," as a young American said, and then went whirling around like a top, French fashion, without ever reversing.

All these strange things, doubly strange in the Remy de Gourmont whom we knew later, happened before he was known as a writer; and he was brought into this stylish circle by his *bonne amie* of that day, who became his faithful Egeria at the end,—a pleasant niece of the well-known French sculptor Clésinger (1814-84), son-in-law of George Sand, and whose fine statue of his famous mother-in-law is one of the art treasures of the foyer of the Théâtre français. This very slight connection with Nohant and its group gave a dash of literary color to the early life of Remy de Gourmont, even before he began himself to write. But what suddenly made him a full-fledged man of letters was one of his first contributions to the "*Mercure de France*," of which, by the way, he was one of the eleven founders, and where all his volumes have been published, for the "*Mercure*" has a book-publishing department, and where he wrote almost uninterruptedly for twenty-five years, the last article from his pen appearing there on the very day of his funeral. In 1891 he there aired his views on Patriotism, and boldly declared that he cared no more for Alsace-Lorraine than for the ashes of his cigarette. Thereupon the ultra-patriotic librarian of the National Library, where M. de Gourmont was one of the assistants, and where he might have continued down to the present day engaged in passing out books to the public, ruthlessly discharged him. Yet Remy de Gourmont was at bottom a good enough patriot, as is sufficiently proved by his book, "*Pendant l'Orage*," issued recently by Champion. Furthermore, his article was really a protest against the braggings of Paul Déroulède and his group, who were always bent on plunging France into a war with Germany, with what result we see only too clearly to-day.

So, to use a vulgar but expressive phrase, the over-zealous director of the National Library kicked Remy de Gourmont up into the

galaxy of contemporary French authors, where he has become one of the most brilliant stylists of the present generation. His French is clear-cut and pure, and he was always sure of himself. M. André Fontainas, however, said to me very truly as we left the church after the funeral: "He was not an inventor of style, a finder of images, a turner of happy phrases, which create new relations between ideas by means of words." Nor does this delicate Belgian poet think that "because of its style would one, after reading a paragraph of Remy de Gourmont, be likely to exclaim, 'That's de Gourmont,' as one can say, 'That's Voltaire, or Renan, or Flaubert.'"

The social change that came over Remy de Gourmont when he rose to the rank of a leading writer should also be pointed out. When he stopped dancing in the American Colony, he shut his door on society and practically never "went out" again. The last time I saw him, several years ago, was when I called on him in his plain, huddled-up, bachelor quarters in the old Rue des Saints-Pères. The whole place looked like the pictures of those ancient astrologers, wrapped in big morning-gowns something like Balzac in Falguière's statue in the Avenue Friedland, and buried among their books and papers. And how his face had changed since the eighties! The victim of some skin disease, I believe, his features had become really repulsive, and this repulsiveness was increased by the remedy that the doctors had had recourse to,—the burning of the cheeks in such a way that they were covered with many ugly little scars. This physical state alone would have checked Remy de Gourmont from entering a drawing-room again, even if he had wished to do so,—which, however, was not the case. While I of course admire the intellectual Remy de Gourmont of the *post* National Library epoch, I have always felt a discreet preference for the modest, kindly, gentle, young Marquis de Gourmont of the *ante* "*Mercure de France*" period.

THEODORE STANTON.

Paris, October 25, 1915.

CASUAL COMMENT.

THE DRAMATIC RENAISSANCE is the subject of a notable contribution to the current "*North American Review*" from Mr. Thomas H. Dickinson, who pays especial tribute to Mr. Henry Arthur Jones as a prominent figure in this encouraging development. Mr. Dickinson joyfully proclaims the rebirth as an accomplished fact, and continues: "Be-

ginning with Matthew Arnold's respectful words written in 'The Nineteenth Century' for 1879—the first respectful words spoken for the modern English drama by an acknowledged critic of our day—the consideration of drama has grown more and more familiar under the pens of the learned. Augustine Birrell, H. D. Traill, W. L. Courtney, Edmund Gosse, Professor Gilbert Murray are but a few of those who have turned from the concerns of the scholar to the consideration of modern drama. Drama has entered the universities of England and America, no longer as a species of elocution, or a debased form of literary teaching, but as an art that is connected structurally and by content with the interests of our day. Moreover, drama is winning acceptance in the sisterhood of the arts. Arthur Symonds applies to the play the same delicate criticism that he applies to music and painting. Barrie gives up the novel for the play. Even Meredith and Hardy and James, to mention those of an older generation, tried their hands at dramatic composition, and Arnold Bennett and John Galsworthy of the newer generation are almost as well known for their plays as for their novels. The fact that the kindly recognition that is coming to drama is based no less on what drama is expected to do than on what has already been performed, quite as much on potential as actual achievements, does not diminish the significance of the standards of respect that have been enforced for an hitherto despised art." But there is no happy accident in all this; it has come about by well-directed effort; and among the zealous workers for the good cause high honor is paid to Mr. William Archer in England and Professor Brander Matthews in our own country. A review of the history of the stage might incline one to name the present attitude of scholars and writers toward the drama not a *renaissance*, a rebirth, but a wholly new and unprecedented manifestation. Has the player's art ever before been held in such esteem and made the subject of so much serious study?

BETTER TEXTBOOKS AT LOWER PRICE has been the trend for a quarter century or more in the great domain of educational literature. It is pleasant to be able to name something that has not followed the general rule and mounted skyward in price. One of the leading publishing houses in this field (Messrs. Ginn & Co.) issues a readable and instructive pamphlet, "Quality and Cost," in which it is asserted that this steady decline in price since 1890 now amounts to more than ten per cent, notwithstanding a constant increase in the

cost of materials and of workmanship in the making of this class of books. Competition in the business, combined with a wise insistence upon the best quality on the part of teachers and other school authorities, must be regarded as the cause of this gratifying development. But, as Professor Kittredge has publicly declared, the genius of the late Edwin Ginn is not to be overlooked in any explanation of the present high standing and moderate price of the American school textbook. The firm founded by Mr. Ginn in 1867 set up and maintained a higher standard in textbook-publishing than had been known to most of us before that time, or to our fathers and grandfathers if our memory goes not quite so far back. Significant in this connection are certain statistics lately published by the national Bureau of Education, showing that, contrary to the general impression, our annual expenditure for schoolbooks is no very staggering sum. Seventy-eight and one-third cents for each pupil will be found to cover the bill and leave a little over; that is, about seventeen million dollars, all told, for one year, while in the same length of time twenty-five million dollars is spent for chewing-gum, one hundred and thirty-five million for candy, and three hundred twenty-five million for ice-cream soda and similar liquid refreshments. Emphatic denial of the existence of any textbook trust is given by the above-named firm. Perhaps so comparatively small a market is not thought worth cornering.

IMAGISM AND PLAGIARISM may be found in rather surprising association in the October number of "Poetry: A Magazine of Verse." The last piece in a group of what are described in the contents list of this issue as "three poems by T. S. Eliot" consists of some dull data concerning one Miss Nancy Ellicott, evidently a person of extraordinary physical if not intellectual weight, who "strode across the hills and broke them, . . . riding to hounds over the cow-pasture," and who "smoked and danced all the modern dances," while "her aunts were not quite sure how they felt about it, but they knew that it was modern." (We like those aunts, by the way.) This stuff, with more of the same sort, is broken up into lines of irregular length, each of which begins with a capital letter. The old-fashioned reader to whom poetry is something more than capitalized lines of irregular length, if he finds sufficient entertainment in following this society item to the end, will be struck at once by the closing line,—a phrase whose genuine poetic quality stands out in vivid contrast with the prose wish-wash that pre-

cedes it. "The army of unalterable law,"—there is a familiar ring to that; and the old-fashioned reader will probably not be long in identifying it as the closing line, also, of Meredith's fine sonnet, "Lucifer in Starlight." It would be edifying to have Meredith's own comment on this incident, and his opinion of the company into which his fastidious muse had been forcibly introduced.

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THE FASCINATION OF FORBIDDEN FICTION works often to the bookseller's advantage, inasmuch as books banned by the public library are likely to enjoy a "boom" at the bookshop. Conversely, the removal of previous restrictions on novel-reading ought to take away also some part of the charm investing the interdicted literature. And something of this sort has been found to be the case where limitations imposed on the circulation of fiction have been abolished. At the Pratt Institute Free Library, for example, the restriction of one novel at a time to a card-holder had, as almost everywhere else, been the rule until five years ago, when two novels at a time became the limit. No general demoralization following, the bars were further lowered last February and, except to borrowers under eighteen and also excepting the latest fiction, as many novels as are desired have since then been at the borrower's disposal. One might have expected from the irksomeness of the one-novel or the two-novel rule that its annulment would have greatly increased the fiction circulation; but we learn from the librarian's report that no such increase has taken place, even in the first few months when, if ever, it ought to have been a dizzy delight to stagger away with all the thrillers one could hold in one's arms. Perhaps now that the charm of novelty is rubbed off, the enlarged privilege may even beget a loathing for story-books. The poster baby familiar to us all will cry for the cake of soap just beyond his reach till he gets it, and then he won't care for it.

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THE YEAR'S PERIODICAL POETRY receives at this time—a little earlier than in former seasons—Mr. William Stanley Braithwaite's expert review and criticism. For the twelve months ending with September (not with December as heretofore) he has examined more than thirty publications, quarterly, monthly, weekly, and daily, reading fifteen hundred poems from five hundred and thirty writers, and sifting the "poems of distinction" from those of ordinary merit. His results are published, as usual, in the Boston "Transcript," and show a generous and cordial attitude toward verse-writers of promise.

Too long to be counted is his list of "distinctive" poems, five of which he prints in full as the five best of the lot. They are, in the assigned order of merit: "Patterns" by Miss Amy Lowell, "The Adventurer" by Mr. Odell Shepard, "Needle Travel" by Miss Margaret French Patton, "The Road not Taken" by Mr. Robert Frost, and "Peter Quince at the Clavier" by Mr. Wallace Stevens. Encouraging to poetry's well-wishers is this critic's view of the year's product and his outlook toward the future. He sees "continued progress of the art [of poetry] in the magazines," and notes with especial satisfaction "the increase of critical writing about contemporary poets and poetry." Of course every lover of poetry likes to be and ought to be his own critic and guide, but the well-weighed opinion of the professed student of this form of art is always more or less interesting and of more or less authority. Many will take issue with Mr. Braithwaite in his bestowal of highest honors upon the *vers libre* of the Imagist poet whose name stands first in the foregoing list; and, fortunately, everyone is at liberty to draw up a list to suit himself, an exercise as harmless and as inconclusive as naming the ten or twenty or hundred best books. Mr. Braithwaite's researches are about to be published in full in book form,—*"Anthology of Magazine Poetry and Year Book of American Verse for 1915."*

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A QUARTER-MILLENNIAL JUBILEE is in preparation at Newark (our chief city of that name), and "The Newarker" devotes its November issue to a proclamation of the great event. Otherwise we might have forgotten that next year a quarter of a millennium will have passed since Robert Treat and his sturdy little band of followers from Connecticut landed on the banks of the Passaic River and founded the city that was destined to have, among other things, one of the most prominent, progressive, and aggressive public libraries in all America. From May to October, 1916, the people of Newark are expecting to indulge in pageantry, oratory, feasting, and rejoicing of divers sorts—not uninterruptedly for six entire months, we assume, but more or less spasmodically, though systematically and with befitting dignity. And now, as to the literary part of these elaborate preparations indicated by the appointment of many kinds of committees and other preliminary measures: Mr. John Cotton Dana reminds his fellow-Newarkers that the rich store of books under his charge is there to be drawn upon for the better accomplishment of the end in view. "Before anything else," he tells them,

"you must learn what kind of a celebration it is to be, and who is to run it and how it is to be paid for, and where help is needed. And all this you can learn at the library—and can take away the information in print, and read it. And then you must learn about Newark itself, unless you know it already, and the only man who knew it all has moved to New York." Until further notice, it appears, Mr. Dana's enterprising monthly is to be used for celebration purposes by the Committee of One Hundred having charge of the great festival; and then the paper is to return to the quieter walks of bibliothecal and kindred interests.

...

OUR DEBT TO THE PATIENT SCRIBE who has subordinated himself to the fame of his master is beyond calculation. What should we know of Johnson, the real, every-day Johnson, had there been no Boswell? Lost to the world would have been the wise sayings of Epictetus, had not his pupil Arrian preserved them for us. *Æsop* seems to have left no book of fables, written by his own hand; or at least none has come down to us—only the fragmentary records of such versifiers as Babrius and Phædrus. Socrates without a Plato to report him to the world would have been all but lost to posterity. In like manner, the latest and perhaps the best of Lafcadio Hearn's productions, his posthumous "Interpretations of Literature," owes its being to the faithful labors of his student hearers at the University of Tokio, where these lectures were delivered between 1896 and 1902, and where they were so fully taken down in the students' notebooks from the lecturer's lips (he lecturing without notes, but slowly, as befitted the needs of his Japanese audience) that the whole series was afterward reproduced in proper shape for publication, and was presented to the beloved teacher's literary executor. Not many college classes in the western world would have taken the pains that these young men of Japan evidently took to preserve intact the lecturer's *ipsissima verba*.

...

THE MOST VOLUMINOUS REFERENCE WORK IN THE WORLD was, before its destruction by fire in the Boxer Rebellion of 1900, the Chinese Encyclopædia Maxima, in 11,100 volumes, housed in the Han-Lin College, which fell a victim to Boxer fury. Last year two stray fragments of this work that seem to have escaped incineration made their appearance in a London bookshop and were picked up for a trifle by someone who afterward lent them to the London Library. Only one other product of industrious scholarship comes to mind

at present as in any degree comparable in scope with this Chinese work. The story goes that long ago a certain oriental potentate, filled with a desire to promote the welfare of his people, ordered the wise men of the land to prepare an exhaustive history of the human race. Accordingly these men of learning formed themselves into an academy, elected the proper officers, and set about the compilation of the desired work. After twenty-five years of unflagging industry they appeared before their sovereign lord accompanied by a train of camels bearing the completed history in five hundred formidable volumes. Terrified by its mere bulk, the monarch ordered an abridgment. Fifteen years of labor ensued, after which the surviving academicians (a slender body by this time) appeared with a fifty-volume epitome of their former work. But even this was too much for their royal master to think of reading, and with tears in his aged eyes he begged them to abridge the abridgment. Five years passed, and then the sole surviving member of the academy presented himself, on crutches, with one stout volume borne upon the back of an ass. But the king, himself on the edge of the grave, turned away in despair at sight of the huge tome. Thereupon the academician, seized with an inspiration, threw down the rejected volume and cried to his moribund master: "Sire, the history of the human race may be summed up in three words,—man is born, he suffers, he dies." Might not the 11,100 volumes of encyclopædic learning have been advantageously subjected to some such compression?

...

SAFETY FIRST IN JUVENILE LITERATURE is the slogan with which all promoters of good reading for the young folk are expected to make the welkin ring during the week beginning Nov. 28. In other words, this is to be Safety First Juvenile Book Week in the libraries and other haunts of young readers, thus appointed by the organization of Boy Scouts of America. Precautionary measures for the protection of the young from the dangers of deleterious literature are urged upon librarians, booksellers, editors, and others of influence in the book world; and attention is especially called to the book-lists prepared by the Boy Scouts association and furnished to all libraries desiring them. These lists, headed "Books Boys Like," embrace about three hundred carefully selected works, with annotations, the selection being based upon reports received from many librarians and booksellers throughout the country, and the titles grouped in the following three general classes of chief

interest to boys: 1, Stories of adventure; 2, Books on how to do things; 3, Books of information. It all makes a pamphlet of thirty-two pages, and may be had in such quantities as are needed by addressing the National Headquarters, Boy Scouts of America, 200 Fifth Avenue, New York City.

"ANDROCLES AND THE LION" IN GERMANY, acted by a company of interned British civilians at Ruhleben on the outskirts of Berlin, is described as a most entertaining and creditable performance. But what a curious mixture of incongruous elements is presented by the whole affair,—an old Roman legend, turned into a farce by an English playwright of Irish birth, acted by a chance assemblage of British subjects held in detention on German soil, with a stolid Prussian commandant as chief spectator, the scene of the strange entertainment being the grandstand of a disused racetrack, and the stage properties, costumes, etc., showing a marvellous exercise of amateur ingenuity and resourcefulness on the part of the "scratch" company engaged in the difficult undertaking! Full descriptions of this theatrical event have been slow in making their way to the outside world, but we are now assured that the success of the performance was such as to elicit from the above-named German officer a very polite "Danke Ihnen, meine Herren! Aeusserst nett!" But this is by no means the first time that Mr. Shaw's genius has evoked German applause.

THE DECEITFULNESS OF APPEARANCES IN BOOKS, to those unskilled in looking beneath the surface, was well expressed at the late annual meeting of the New York Library Association by Dr. Slosson, editor of "The Independent." With epigrammatic pithiness he told his hearers that "the least valuable volumes in the library are those with the finest bindings; the most valuable are those with no bindings at all." To be sure, the modern librarian is ever on the alert, dressing the ranks of his literary regiment and keeping their uniforms in good condition, so that the most valuable book is now likely to be the most recently rebound book; but the epigram deserves to stand as it is. Another pregnant word from the same speaker was this: "The man who needs the library most is the one who draws a book with as much reluctance as he draws a revolver." Nevertheless it remains true, epigram apart, that the man who most readily draws his revolver is the very one who most needs the civilizing influence of the library.

COMMUNICATIONS.

WILLIAM CULLEN BRYANT AGAIN.

(To the Editor of THE DIAL.)

No one would be better pleased than I if your correspondent, Mr. John L. Hervey, could persuade us that William Cullen Bryant remained, throughout his long life, "true to his vision" as an artist and righteously jealous of his fame. But I submit that Mr. Hervey's indignant defence of the "mighty dead," as contained in your issue of Oct. 28, does not establish his case.

Mr. Hervey asks, "Who was the very vague 'publisher' who made the preposterous statement?"—that Bryant, during his later life, was known to "the trade" as "the great national tone-imparter," because he was willing to sell his name and portrait as the author of books he did not write. Because my informant died last year I have been reluctant to mention his name, but perhaps this reticence is a mistake. He was John Denison Champlin, long in the employ of Charles Scribner's Sons, and the chief author, or compiler, of their "Cyclopedia of Painters and Paintings" and "Cyclopedia of Music and Musicians," and, I believe, other such works. Mr. Champlin's characterization of the poet as a "tone-imparter," and the facts he related in support of it, were at the time a great shock to my youthful mind. And I find nothing in Mr. Hervey's long letter to contradict the facts or allay the shock.

Mr. Hervey presents absolutely nothing to disprove the charge that the "Family Library of Poetry and Song, Edited by William Cullen Bryant," which is popularly known as "Bryant's Collection of Poetry and Song," was not actually edited by Bryant at all; or the other charge that "Bryant's Popular History of the United States" was not actually written by Bryant. On the contrary, he admits the truth of the second charge, and tries to cover up the first in nearly a column of vague talk and personal denunciation of the accuser.

Let us study Bryant's own words. In the "Editor's Introduction" to the "Library," the poet naively writes: "At the request of the publishers I undertook to write an Introduction to the present work, and in pursuance of this design I find that I have come into a *somewhat closer personal relation* with the book." (Italics are mine.) A "*somewhat closer personal relation*" with a book accredited to him on the title-page and sold by the authority of his fame! He then hastens to explain: "In its progress it has passed entirely under my revision, and although not absolutely responsible for the compilation or its arrangement, I have, as requested, exercised a free hand both in excluding and in adding matter according to my judgment of what was best adapted to the purposes of the enterprise." This is first-hand testimony that the "Library" was neither compiled nor arranged by the poet, that he merely supervised its contents, and that he had to write an Introduction in order to acquire a feeling of "*somewhat closer personal relation*" with the book! Mr. Hervey quotes a paragraph from the

"Publisher's Preface" to the edition of 1878, which states that the poet made a "thorough revision" of the work before he died. Is not Mr. Hervey close enough to the inside of the publishing business to know how stretchable is such a phrase in an unsigned "Publisher's Preface"?

Of the second charge Mr. Hervey writes: "This history (aside from the lengthy signed historical preface) was never claimed to have been written by Bryant." This surprises me. It is true that everyone "in the trade" knew that, as Mr. Champlin said, "Bryant scarcely even read the proof-sheets." But what of the public who bought the book? Let me copy the title-page—from the London edition of 1876 in the Newberry Library. This title-page, which faces a steel-engraving of the poet, reads: "A Popular History of the United States from the First Discovery of the Western Hemisphere by the Northmen to the End of the First Century of the Union of the States: by William Cullen Bryant and Sydney Howard Gay." I leave it to your readers to decide what sold this work, here and abroad—the real authorship of Mr. Gay, or the pretended authorship of Mr. Bryant. Was it, or was it not, as I alleged, a case of Bryant's selling his name and venerable portrait as the author of a book which he did not write?

As for Bryant's reputation as "the great national tone-impartor," let us consult that valuable bibliography, "American Authors, 1795-1895," compiled by P. K. Foley and printed in Boston in 1897. There we find that, while no other cases were so flagrant as the "Popular History of the United States," the poet spread his name pretty thin, as editor, or author of Prefaces, Introductions, etc., over many title-pages; sometimes out of mere good will, perhaps, but more often, probably, for a financial consideration. He appears, for example, as one of the editors of the "Stratford Edition" of Shakespeare; but was it he, or Mr. Duyek, who actually did the work? I give the titles of some of these publications:

Studies in Bryant: A Text-book by J. Alden, with Introduction by W. C. Bryant. Appleton, 1879.

Thoughts on the Religious Life, with Introduction by W. C. Bryant. Putnam, 1879.

The American Landscape: Engravings by A. B. Durand. Preface signed by W. C. Bryant. E. Bliss, New York, 1830.

The Green House as a Winter Garden: A Manual for the Amateur by F. Field, with Preface by W. C. Bryant. Putnam, 1869.

Gifts of Genius: A Miscellany of Prose and Poetry by American Authors, with Preface by W. C. Bryant. A. C. Davenport: New York, 1859.

Picturesque America, or the Land We Live in. Edited by W. C. Bryant. New York, 1871-4.

Imperial Courts of France, England, Russia, Prussia, Sardinia and Austria; by W. H. Bidwell, with Introduction by W. C. Bryant. Scribner, 1863.

The Gospel in the Trades, by Alex. Clark. Introduction by W. C. Bryant. Philadelphia, 1871.

The Floral Kingdom, its History, Sentiment, and Poetry by C. H. Turner, with Introduction and Poem by W. C. Bryant, together with an Autograph Letter. M. Warren, Chicago, 1874.

Shakespeare: Complete Works, with Introduction and Notes by W. C. Bryant (known as the Stratford Edition), 1886. Edited by W. C. Bryant, assisted by E. A. Duyek.

États Unis et Canada d'Amérique du Nord Pittoresque—sous la direction de W. Cullen Bryant. A Quantin, etc.: Paris, 1880.

I regret that I am not yet able to change my opinion that Bryant, highly gifted and full of fine ideals in his youth, yielded gradually to worldly influences toward ease, comfort, and respectability, to such a degree that his poetic inspiration, and even his moral sense, became dulled. As proof of the dulling of his poetic inspiration I offer the facts that Bryant's best poem, the "Thanatopsis," was written before he was twenty, and his next best, "Lines to a Waterfowl," only a few years later; and that his later poems show a diminishing sensitiveness to the true and permanent spiritual values, along with increasing sentimentality and conventional piety.

Mr. Hervey, Mr. William Ellery Leonard, and all other admirers of Bryant, may of course give him, as a poet, whatever rank they think he deserves. But in the interest of a saner, juster, and more temperate criticism I submit that to place this poet among the "mighty dead" is preposterous.

HARRIET MONROE.

Chicago, Nov. 15, 1915.

THE LIBRARIAN AS LITERARY CRITIC. (To the Editor of THE DIAL.)

The function of the modern librarian is a multi-form one. He must be an administrator, understanding how to control subordinates and plan out their work. He must be a practical man, who knows how to build and repair the structures he administers. He must be a man among men, having that priceless knowledge of how to make friends among the people of the community where his work is carried on. He must possess those gifts which would have made him a good salesman, able to meet the wishes of the public and to induce them to use such of his wares as he wishes to put in their hands. But he must also be much more than all this. The librarian must be a scholar, knowing books, with ability to judge them, evaluate them, and appraise them at their true value. In other words, he must be a literary critic. Many of those who carry on library work are, in greater or less degree, possessed of such a character, which is after all the highest attribute of the true librarian. He is the mediator between the author who has a message for men, and those to whom the message is designed. To librarians, these ideas are not new; but to the general public they are not so familiar. The average person is too likely to forget this vitally important feature of the modern librarian's work.

Mr. Charles Miner Thompson, writing in "The Atlantic Monthly" for July, 1906, remarked: "There are five groups interested in literary criticism: publishers of books, authors, publishers of reviews, critics, and finally the reading public." "No one can quarrel with this grouping," said Professor Bliss Perry in "The Yale Review" for

July, 1914, "although the more superstitious among us may be inclined to assert that there is a sixth person present, namely, Literature herself."

Both of these writers ignore the librarian, and for that reason I do not hesitate to quarrel with their grouping as incomplete. When the literary criticism of librarians is given to hundreds of thousands of people who come to libraries for books, when the old and young of all grades of education and all classes of society come to librarians for suggestion and advice as to what books they should read, when the librarian is continually guiding those who borrow books from library shelves,—is not he one of the most important of literary critics? One may readily admit that some librarians are not as good literary critics as others, because of lack of education or taste or early culture; yet the fact remains that one of the most potent influences tending to form literary taste in America is that proceeding from the contact of the librarian with the book borrower. The borrower realizes this, and often bears testimony to the guidance he receives,—if it be only that mute guidance which comes through the inclusion or the exclusion of a book on the shelves, or on a reading list. The librarian realizes it, when an advanced student thanks him for the appraisal of some unknown work, or when a child asks for "another pretty book like the last one I had." If the library is to do its best work, however, the general public must recognize the fact that, by the very nature of things, the librarian is forced to become a literary critic; for only through such recognition can the people secure the greatest advantage they may expect from the library.

We have said that the librarian, from the nature of things, must be a literary critic. He must be more than this, however, for men and women come to the library for many books which are not literature. The librarian must be able to guide the intending reader to satisfactory books on plumbing, the indoor cultivation of flowers, the care of infants, the keeping of bees. In other words, he must take all knowledge for his province, and must be a fingerpost to all roads to learning. None of these roads are royal; but the librarian who is a good roadbuilder may be of great assistance to the wayfaring person who may wish to walk in them.

It follows, from the vastness of the world of books, that the librarian must take much of his criticism at second hand. He must know where to look for the information that he lacks. This may be gained from an acquaintance who is versed in the subject on which advice is needed, or from some periodical of established reputation which reviews books in that department of knowledge, or from some general guide like the "A. L. A. Book List," or from some such specialized evaluation of books as Larned's "Literature of American History." Even in the narrower field of the literature of power and of inspiration, one must know how to use the histories of literature. Then, too, the librarian must be an adept in the art of skimming over a work, of glancing through a series, of browsing over a shelf of books; he soon learns what a deal of information even the lettering on

the back of a volume or the words on a title-page can convey. Most of all, he must have an insatiable thirst for reading and a love for the best in literature. He must have high ideals and standards of life, along with an infectious enthusiasm for literature; and he must endeavor to kindle in his readers similar ideals and standards and a like love for the written expression of man's highest thoughts, hopes, yearnings, and disappointments.

With the multitudinous details of administration, and the constant call of the day's routine, the temptation comes to every librarian to relax in his duty as a literary critic. This temptation is sometimes yielded to, for librarians are but men and women. But, in any case, the librarian must perforce be a critic, whether good or bad, and must do his share toward molding the literary taste of the community in which he lives. To perform this duty aright, he must possess a love for his fellow-men and a desire to help them, a broad culture based upon a thorough and accurate educational training, an ardent zeal to impart to others that appreciation of good literature which he has gained for himself, and the knowledge of the books in which that good literature may be found.

BERNARD C. STEINER.

*Enoch Pratt Free Library,
Baltimore, Md., Nov. 12, 1915.*

THE LAW OF NECESSITY. (To the Editor of THE DIAL.)

In your issue of October 23, the reviewer of "The War Book of the German General Staff" attempts to defend himself against my charge of having misrepresented Germany by assuring your readers that "the text of the War Book was reproduced literally" in his review. But I did not, directly or indirectly, charge him with misquoting the War Book. My charge was that he misrepresented Germany by asserting that to the Germans military necessity takes precedence over international law. I quoted from the American Naval War Code to show that with us, too, military necessity precedes international law. Your reviewer says, absolutely without warrant, that "the regularly sanctioned usages of naval warfare differ from those of land warfare in certain important respects." I refer your reviewer and your readers to any book on International Law for proof that the law pertaining to non-combatants, the only point now at issue, is the same on land and on sea. This is an inevitable and necessary corollary of the law of self-preservation, the first principle of military law. (Cf. the text-book on International Law by G. Davis, professor of history and law at West Point.) Your reviewer insists that the German principle of warfare reduces itself to "might makes right." Let anyone read Mr. Davis's book and he will be convinced that all international law is based on this principle. Every nation can decide for itself what it chooses to consider right if it has the might to enforce it.

As to your reviewer's statements about my *tu quoque* argument: I meant no more nor less, and so your readers undoubtedly understood me,

than that he who is not free from sin shall not throw stones at his neighbor. Once this was good Christian doctrine, but now it is only a rhapsody of words.

S. A. TANNENBAUM.

New York City, Nov. 12, 1915.

(To the Editor of THE DIAL.)

The reviewer of the German War Book quotes Dr. Tannenbaum in your issue of October 28: "Since when is the doctrine that necessity knows no law a German doctrine?" And he attempts an answer which he says is obvious. If the answer is not thoroughly British in its view-point, it is obviously anti-German,—at least to one who is thoroughly American, to the extent of eight generations. This answer is that the doctrine dates from "August 4, 1914, when the German Chancellor proclaimed it unqualifiedly in the Reichstag." That proclamation referred to the invasion of Belgium.

We cannot agree with the reviewer. We regret the invasion of Belgium. But we have not forgotten the pleas made in the United States Senate in 1847, that necessity knows no law. The doctrine was applied to the continuance of an unnecessary war against a country more unfortunate, and therefore less influential, than Belgium. But the necessity was not one of self-preservation. It was not a case of fear for the invasion of one's own fatherland. The "necessity" was an imagined need for "space." We fought the Mexicans for a year after they were ready for peace, because we needed their vast territory that would give us the Pacific Ocean as a protection from invasion on the West. In the course of his noble speech opposing this policy, Daniel Webster spoke as follows:

"Since I have lately heard so much about the dismemberment of Mexico, I have looked back to see how, in the course of events which some call Providence, it has fared with other nations who have engaged in this work of dismemberment. I see that in the latter half of the eighteenth century, three powerful nations,—Russia, Austria, and Prussia,—united in the dismemberment of Poland. They said, too, as you say, 'It is our destiny.' They 'wanted room.' Doubtless each of these thought that with his share of Poland his power was too strong ever to fear invasion or even insult. One had his California, another his New Mexico, and the third his Vera Cruz. Did they remain untouched and incapable of harm? Alas, no! Far, very far from it! Retributive justice must fulfill its 'destiny' too. A very few years pass and we hear of a new man, a Corsican lieutenant, a self-named 'armed soldier of Democracy'—Napoleon. He ravages Austria, covers her land with blood, drives the Northern Caesar from his capital and sleeps in his palace. Austria may now remember how her power trampled upon Poland. Did she not pay dear, very dear, for her California?"

He who runs can read the retributive justice that has followed France and Russia since Napoleon's day. But how about Prussia? How about Mexico? One wonders what Mexico would be to-day with her California.

Three years after Webster's speech, California asked for admission as a state, and the conflict was precipitated that resulted in a war compared with which the Mexican War was a child's adven-

ture. And it was the slavery issues raised by the asking of this state for admission that resulted in the introduction of the Clay resolutions and the "Seventh of March Speech." That speech was a plea for temperate tongues and pens and loyalty to the constitution. It failed of its object because those in power considered that necessity knows no law. We defied the Fugitive Slave Law, and Daniel Webster died of a broken heart two years later,—as pure a patriot as George Washington or Abraham Lincoln, and the greatest statesman this country has produced. But he stood unsuccessfully for the idea that the Law must teach us patience and wisdom when it comes in conflict with what we conceive to be our necessities.

C. M. STREET.

St. Joseph, Mo., Nov. 16, 1915.

MR. BENSON AND AUTHORS' AGENCIES.

(To the Editor of THE DIAL.)

A "Casual Comment" paragraph in your issue of October 14 deals with Mr. A. C. Benson's good-natured acceptance of the labor imposed upon him by writers seeking criticism of and advice regarding their work. Mr. Benson says that "nothing is easier than to slip a manuscript into an envelope and to require an opinion from an author. I will confess that I very seldom refuse these requests." It would be interesting to know about Mr. Benson's attitude toward the numerous commercial critics and authors' agencies whose cards appear so prominently in the advertising pages of our literary periodicals. Why should he not slip his burden onto their willing shoulders? Are they too strict in their criticisms to be acceptable to the writers, or is it feared that their criticism will have reference not to the merits of the work criticized but to the prospect of further employment? Doubtless the fact that an authors' agency must naturally charge a fee for its services, whereas Mr. Benson could not or at least would not ask payment, has a great deal to do with the case.

ROBERT H. EDES.

Reading, Mass., Nov. 19, 1915.

PRONUNCIATION AND POETRY.

(To the Editor of THE DIAL.)

Pronunciation has a profound effect upon poetry. Take, for example, those famous lines of Whittier's:

"Of all sad words of tongue or pen,
The saddest are these: 'It might have been!'"

If this sentiment were expressed by an English poet, he would be forced to write:

"Of all sad English words, I wean,
The saddest are these: 'It might have been!'"

And a poet of the Middle West would probably have done it like this:

"Sad words are sorrow, sickness, sin;
But sadder are these: 'It might have been!'"

Had Whittier bin a Middle Westerner, or had he bean English, I should never have ben writing these lines.

ROBERT J. SHORES.

New York City, Nov. 18, 1915.

The New Books.

CARLYLE REDIVIVUS.*

"Paul of Tarsus whom admiring men have since named Saint," in writing to the Church at Corinth on the gift of tongues, declares: "There are, it may be, many kinds of voices in the world, and not one of them is without significance. Therefore if I know not the meaning of the voice, I shall be to him that speaketh a barbarian, and he that speaketh shall be a barbarian unto me." Countrymen of the author of "Sartor Resartus" who owe their spiritual awakening, or "Baphometic fire baptism," to the spirit which animates that notable book, are apt to classify the human race under the two categories of those who have and those who have not a natural affinity for the Carlylean philosophy, the Carlylean temper, and the Carlylean language. It is not easy for those who have rounded the corner of middle age, and who are conscious that the whole direction of their life-currents and their attitudes toward the mysteries and eternities have been determined by an early encounter with the printed utterances of that incandescent soul, to convey to the youth of this generation any adequate impression of all that Carlyle has meant for them. By what conceivable collocation of words is it possible to describe the enfranchisement of the spirit, the liberation of the imagination, the widened horizon, and the breaking of the shackles that bind the natural man to the commonplace and conventional and make of him a mere atom in the cosmic "dance of plastic circumstance"? It cannot be done. Ruskin declared that he lamented not so much what men suffer as what they lose, and the disciple of Carlyle may well deplore that many of his fellow-men are deprived of one of the deepest joys of the intellect through lack of affinity to the mind of that great John the Baptist of modern times.

In the last paragraph of his book entitled "Carlyle: How to Know Him," Professor Bliss Perry writes what might perhaps more appropriately have appeared in the preface:

"How many Americans, in this first quarter of the twentieth century, may be fairly said to know Carlyle's work? We read by scraps and patches. We recall phrases, we retain impressionistic glimpses of characteristic attitudes and gestures, we hazard our facile American guess at the personality of a Thomas Carlyle, as we do at a hundred others of yesterday's distinguished names. The intent [of this book] is to invite a new gen-

eration of hurried and pre-occupied Americans to look back steadily and wisely upon a great figure, and to study that figure in the light of Carlyle's own varied stimulating and magnificent utterances."

That the present book will accomplish this high purpose we sincerely hope and confidently believe.

Twenty years ago we should have said that another volume on the great Scottish seer was unnecessary, that it would indeed have been a superfluity, and that the last word that need be said had already been spoken. But to-day conditions have altered. A mighty change has come over the world and human life. A revolution has broken out in Europe, similar in character to, but immensely greater in volume and significance and tragedy than, that which took hold of the imagination of Carlyle in his youth and whirled it upwards in a tempestuous flame of prophetic interpretation. In a sense we may say that the French Revolution made Carlyle the kind of man he became, and gave to his mind the peculiarly individual quality by which we have known him. The volcanic eruption that shook human society to its foundations called for an artist-interpreter, and Thomas Carlyle appeared.

Has Destiny a similar interpreter of the course of human affairs under her wing for us at present? Shall the time call in vain for a seer who will tell us the meaning of present-day happenings, and restore to us our faith in the eternal goodness and wisdom? Are our great publishing houses expectantly looking for the advent of such a prophet; or are they, while we write, rejecting the manuscripts of God-sent teachers,—as the Frasers and Longmans and Murrys rejected the priceless "Sartor Resartus" eighty years ago? These are questions it may be well that all should ask themselves whose function in society it is to stand at the outposts of thought and watch for the coming of the interpreters. Doubtless spurious imitations will abound, as they always do; but this only makes it the more imperative that we keep the feeling for real greatness alive, that we may know what a seer and prophet is like, and be able to "sense" him on his approach. For this reason it is well that we should be recalled to a grateful remembrance of the best gift of the gods to the English-speaking people of the nineteenth century. We therefore welcome Professor Perry's book, and commend it to the attention not only of those fortunate ones to whom the words of Carlyle are already luminous, but even to those others who may yet for the first time come under his strange and magnetic influence.

* THOMAS CARLYLE: HOW TO KNOW HIM. By Bliss Perry. With portrait. Indianapolis: The Bobbs-Merrill Co.

To rightly assess Carlyle's value to the world, to accurately estimate his true proportions, to determine the directions in which his vision was sure and unerring and those in which his limitations may be discovered,—here is a task requiring not only knowledge, intellectual power and feeling, but unbounded admiration and sympathy. For, notwithstanding the popular maxim, Love is not blind. Love is indeed the only human faculty that does see clearly, that can discern faults as well as virtues and limitations equally with transcendent powers. In the case of a glowing soul of many facets like that of Carlyle, only the devout lover can be trusted as his judge, to determine the particular niche in the Temple of Fame he must ultimately occupy. The mere lapse of time, too, makes this more possible. The dust of controversy has been finally laid; personal animosities and the "scrannel-piping of the night-birds and screech-owls of journalism" have died down; the happenings of his time have fallen into their proper perspective; and the titanic figure is revealed to those who will lift their eyes, towering above the men of his age and generation.

It can hardly be said that Professor Perry has provided answers to the questions which he sets forth as follows:

"It may well be granted that Carlyle's eye and hand are marvellous, but how about his mind? What shall be said about his political views, his theory of the hero, his diagnosis of the Condition of England, and the social remedies he proposes? Has he trust in progress, in the education of the race? Does he believe that a democracy develops leadership or promotes fellowship? With the word 'faith' so often on his lips, has he himself a living faith in Man and in God, and in the co-operation of man with God?"

These are among the insistent questions which many a youthful Carlyle-worshipper of thirty-five years ago is now compelled to ask himself after a working life-time of experience has enriched the content of his mind and changed his angle of vision. For it is indeed a strange fact that the impassioned utterances of a poet-philosopher frequently make a more direct appeal to the youthful mind before the experiences have arrived of which these utterances are the interpretation. And when these experiences do come, with something of the power of original reaction, it requires a strenuous mental effort to recall the teachings that had then seemed to be as a voice from Sinai, and to re-assess their value in the light of the wider horizon and enlarged vision that the years have brought. Such a one, if a true hero-worshipper, will inevitably be haunted by self-accusations of the sin of presumption. Even if endowed with a large measure of spiritual independence, he

may have an uneasy recollection of the fable which tells of an ass braying at a dead lion, and the smallest degree of modesty may deter him from putting to himself just those questions which Professor Perry asks. Justice to our great men, however, demands that we who stand upon their shoulders, and thereby enjoy an outlook which but for them would have been impossible, should in all humility correct their reports in so far as our enlarged horizon requires. To revert to the similitude contained in the fable mentioned, we may admit our kinship with the humbler creation, yet claim to have a vision of a sharper focus though of a less wide range and a narrower angle than that of our natural superiors. To abandon metaphor, the plain man must recognize that just because he is a plain man the duty lies upon him of interpreting life for himself,—of seeing the world not solely through the eyes of the prophet, but by his own vision, aided and clarified by what the prophet has told him. His critical understanding will thus revive, and he will realize, as he did not when under the influence of unreasoning devotion, the true uses of great men in the world.

With these precautionary considerations, we may examine the questions that Professor Perry presents for his reader's consideration. It will readily be granted that Carlyle's eye and hand were marvellous. His eye was that of a seer rather than of an onlooker at human life. His vision was like that of the artist to whom the curtain has been lifted which (like the blinkers on the restive horse) shuts out to ordinary mortals all that distracts attention from the immediate and practical, and the lifting of which reveals the inner meanings and hidden realities of things. And here we touch upon one of the paradoxes which we must accept as inseparable from the history of those who are naturally emancipated from the "foolish consistency" which is "the hob-goblin of little minds." That man was created to work rather than to speculate or feel or dream was, as Professor Perry indicates, the central maxim of Carlyle's philosophy; yet his whole life's energies were spent in feeling and dreaming and speculation, the results of which are preserved for us in twenty-five octavo volumes. And if we love him all the more for this fact, it is because we demur to his maxim and believe that in his inmost heart Carlyle knew that man was made to speculate, and that his work (in the ordinary acceptance of the word) ought only to serve as a means for helping him to those higher elevations from which to scan the horizon of life and provide food for his dreams and speculations. What, indeed, are all his

hero-worships, clothes philosophies, and historical phantasmagorias but adventures in the field of speculation, and attempts to draw aside the veil which limits our vision to those things that pertain to our "work"? In all our attempts to define the intellectual limitations of Carlyle, or to estimate the value of his guidance in the politics of the world, we must accord him the highest place as an adventurous speculator, as a seer and prophet. His instinct for the rightness and wrongness of things as they are was accurate and unerring. He gave the world an impetus in the direction of righteousness such as no other modern teacher has done. His name represents the greatest moral force that has moved Europe during the nineteenth century. His craftsmanship, too, was indeed marvellous. Never has an instrument been so perfectly adapted to its work as was the natural language of Carlyle to the delivery of his message. It is almost impossible in thought to dissociate the two; and a translation of "Sartor Resartus" into "classic" English would be nearly as unendurable as the rendering into French of the poems of Burns which we were recently privileged to peruse. Carlyle's command of his own language was that of the supreme artist over his chosen medium of expression.

But granting the seeing eye and the skilful hand, what about his mind,—as Professor Perry asks? Were his intellectual perceptions, his judgments on the correlations of causes and effects, his diagnosis of "the condition of England question," trustworthy and of value for the guidance of poor stumbling humanity? Regretfully we reply in the negative; and though Professor Perry makes no very definite pronouncement of opinion, we gather from his quotation of Mazzini in the case for democracy that he too feels the time has come when we must out of our very love for Carlyle recognize wherein his guidance has been untrustworthy. His attitude toward democracy becomes more and more intolerable in these latter days, when we are realizing that the only hope for the permanent peace of the world lies in the direction of a still more complete democracy than any we have yet known. Since Carlyle was laid to rest, Autocracy has been tried on a scale such as Nero of Rome or Frederick of Prussia only feebly foreshadowed; and, as a consequence, Europe is now aflame. Autocracy has been weighed in the balance and found wanting; and the prophet who told us in words of thunder that our highest good lay in finding our strong man and putting our affairs blindly in his hands, will never again be fully

trusted as a guide in the conduct of life. In regard, again, to the relation of the classes, the governing to the working, and the capitalist to the laboring classes, could any utterance be more offensive both to the reason and to the sentiment of a sane and high-souled modern democrat than the words: "Despotism is essential to most enterprises; and freedom too, this is indispensable, we must have it and will have it. To reconcile despotism with freedom;—well, is that such a mystery? Do you not already know the way? It is to make your despotism just."

It would be an ungrateful task to multiply quotations from the many that might be given of an intellectual attitude toward the problem of social life which is becoming more repugnant to good men every day. Nothing, indeed, but a lofty admiration combined with a sense of humor can protect a democratic reader from a tendency to throw his "Past and Present" out of window on coming upon passages like the one quoted. We must content ourselves with inquiring into the cause of this curious survival of mediævalism in the mind of a modern prophet. Professor Perry remarks that "Carlyle's difficulty lay in his distrust of humanity," and this brings us pretty near to the cause of all his intellectual tortuosities. If the first duty of a free and independent soul is to escape from his ancestors, then Carlyle, in spite of his enormous endowment of original force, failed to do this, for the theology of eighteenth century Scotland held him firmly in its grasp till the close of his life. "A Calvinist with the bottom fallen out of his creed" is probably the most accurate description that has yet been given of his emotional attitude toward human life and destiny. His faith in God and in human depravity were equally profound. "Mostly fools" was no mere carelessly dropped expression in referring to his three million fellow-Londoners, but represented his real estimate of average humanity. From such a viewpoint what could have been expected in the way of sociological theory other than the hope for a beneficent despotism to drive the "fools" along the paths of pleasantness and peace by the masterful hand?

Another explanation which a sincere disciple may offer of Carlyle's reactionism in social philosophy is his deeply rooted distrust of the intellectual processes, his profound contempt for logic-choppers and theory-grinders and for mere thinkers in general. Shortly after the death of Herbert Spencer a story bearing the marks of probability went the round of literary circles in London, and may not yet have become familiar in America.

After the only known occasion on which Carlyle and Spencer intersected one another's orbits, Spencer wrote in his diary in his usual methodical manner: "Have just been introduced to Carlyle,—a poor creature lacking in co-ordination of ideas both intellectual and moral." Carlyle, in a letter to a friend, wrote of the same interview: "I have just met Spencer,—an immeasurable ass." Apart from the grim humor of the story, it reveals the limitations of genius in a pathetic manner. That the great apostle of the understanding and the mightiest preacher of modern times should have utterly failed to obtain even a glimpse of one another's souls, while multitudes of plain men and women have been able to catch the light that flowed from the one and the heat that radiated from the other, is a circumstance full of consolation for mediocrity, and one that should go far to justify the plain man in trusting his critical judgments.

It is, however, because we believe that after all the deductions which the discovery of his limitations demand, and when every possible allowance is made for his inherited prejudices and perversities, there will stand forth in the stronger relief the greatest spirit that has descended among men during a hundred years, and the force without which our intellectual life would be immensely poorer,—it is because we believe this that we welcome and commend Professor Perry's book.

ALEX. MACKENDRICK.

THE NEW PAINTING.*

A good alternative title for Mr. Willard Huntington Wright's book on "Modern Painting" would be "The Purification of Painting."

This is the manner of its thought. "Painting has been a bastard art—an agglomeration of literature, religion, photography and decoration." A "dead cargo of literature, archaeology and illustration" has kept it from functioning freely. "Those qualities in painting by which it is ordinarily judged are for the most part irrelevancies from the standpoint of pure aesthetics." "It is the misfortune of painting that literary impurities should have accompanied its development, and it is the irony of serious endeavor that on account of these impurities there has been an indefinite deferment of any genuine appreciation of painting."

But "painting should be as pure an art as

music"—an art expressing itself "with the means alone inherent in that art, as music expresses itself by means of circumscribed sound." And the means alone inherent in painting is color. "Since Cézanne, painting means, not the art of tinting drawing or of correctly imitating natural objects, but the art which expresses itself only with the medium inherent in it—colour."

This idea—that color alone is the concern of painting—is the thread that runs through Mr. Wright's entire treatment. The reader of psychological bent will feel like proposing as a third title,—*"The Adventures of an Idea."* After a hundred years of misunderstanding and persecution, the Idea has heroically arrived. Its final helpers up the rocky steep have been the Cubists and the Synchromists. Its ultimate triumph in Synchromism represents the "final purification," or, in the somewhat less elegant alternative term of Mr. Wright's, the "defecation," of painting.

There have been three epochs in painting. The first began with oil painting about 1400, and terminated with Rubens in the "attainment to the highest degree of compositional plasticity which was possible with the fixed means of his period." The second—a cycle of "research and analysis, of scientific experimentation and data gathering"—was ushered in by Turner, Constable, and Delacroix. Courbet and Manet, in this epoch, "liberated the painter from set themes"; the Impressionists followed; the Neo-Impressionists "went further afield with scientific observations; and finally Renoir, assimilating all the new discoveries, rejected the fallacies and co-ordinated the valuable conclusions."

The third epoch resulted in the final purification of painting. Cézanne was its primitive. "Colour with him became for the first time a functional element capable of producing form." Absolute freedom of subject-selection was followed by absolute freedom also in the treatment of subject. Unconventionality of form went hand in hand with unconventionality of theme. Cézanne and Matisse, making distortion an æsthetic principle, led to Picasso and Cubism. Throughout this epoch, abstraction was the aim—the exclusion of recognizable objects, "the final elimination of natural objectivity," the relegation of the illustrative. "So long as recognizable objects are presented," art purely as abstract form cannot be appreciated. "The Cubists, by breaking up a model into parts which separately bore little resemblance to nature, proved that they not only recognised the demands of pure organisation but that they knew those demands could never be met

* MODERN PAINTING. Its Tendency and Meaning. By Willard Huntington Wright. Illustrated in color, etc. New York: John Lane Co.

so long as there were recognisable objects in a painting." Synchronism "took the final step in the elimination of the illustrative object."

"Thus was brought about the final purification of painting. Form was entirely divorced from any realistic consideration: and colour became an organic function. The methods of painting, being rationalized, reached their highest degree of purity and creative capability." "The evolution of painting from tinted illustration to an abstract art expressed wholly by the one element inherent in it—colour, was a natural and inevitable progress. Music passed through the same development from the imitation of natural sounds to harmonic abstraction." "Form and colour—the two permanent and inalienable qualities of painting—have become synonymous. Ancient painting sounded the depths of composition. Modern painting has sounded the depths of colour. Research is at an end. It now remains only for artists to create. . . No more innovatory 'movements' are possible. . . The era of pure creation begins with the present day."

Upon reading the penultimate sentence at least, public and artists alike, of whatever æsthetic creed, will heave the traditional sigh of relief. No more innovatory movements are possible. "The means have been perfected: the laws of organisation have been laid down." Painting has at length settled to her task. The production of ineffably purified and unrecognizable masterpieces may now be expected as a matter of course.

The clearness and sureness with which Mr. Wright records the triumph of the Idea are such as to prompt the lively hope that the experience of painting is symptomatic. It is a daring thought, but it may be that in morals, in religion, in pedagogy, in civics, in social relations, in poetry, and in other fields where Ideas have been adventuring, as well as in painting, we are nearer than we suspect to ultimate defecation and absolute unrecognizability. In these fields, too, we may live to see the day when we can stop talking about things and begin to do them.

Yet it is with feelings of dismay that the lover of art contemplates the history of painting as told in these pages. The path to perfection has been strewn with awful wreckage. One movement after another is proved by a quickly arriving successor to have been abortive. Impressionists, Pointillists, Divisionists, Chromo-luminarists, Neo-Impressionists, Cubists, Futurists, Intimists, Vorticists, Synchronists—all have come and gone with ever increasing swiftness. There has been endless theorizing, talking, and experimentation, with

a good deal of wild putting of things on canvas; but only once in a while an achievement in itself worth while, even in Mr. Wright's mind. Of the Vorticists, whose headquarters are in London, he says: "Their creed is an intelligent one, and is in direct line with the current tendencies. As yet they have produced no pictures which might be called reflective of their principles, but have kept before English artists the necessity of eliminating the unessentials." The Cubists are already a thing of history. Even the Futurists are in the past tense. Besides, the Futurists never did represent real advance. They are "at bottom decadent, inasmuch as they turn their art back to illustration." The reader who wishes to know the extent of Futurist reversion to illustration may satisfy his curiosity by turning to Mr. Wright's two reproductions, Severini's *Hiéroglyphe Dynamique du Bal Tabarin* and Russolo's *Dynamisme d'une Auto*. For specimens of the really unillustrative and objectively unrecognizable as it culminates in the Synchronists, he should look at Russell's *Synchromie Cosmique* and Macdonald-Wright's "Arm Organisation in Blue-Green." The latter is impure, however; we are bidden to look near the centre for a "small and arbitrary interpretation of the constructional form of the human arm."

Mr. Wright is conscious of the disparity between claims and achievement in the New Painting. Men and movements have contributed to theory and technique rather than to art, to possibility rather than to possession. He explains: "The new methods are so young that painters have not had time to acquire that mastery of material without which the highest achievement is impossible. . . Modern art, having no tradition of means, has sapped and dispersed the vitality of its exponents by imposing upon them the necessity for empirical research. It is for this reason that we have no men in modern art who approximate as closely to perfection as did many of the older painters."

And yet the gravity and assurance with which Mr. Wright presents and discusses his illustrations leave no doubt in the reader's mind as to his very favorable estimate of the actual achievement of modern painting. Praise of the modern and disparagement of the old go hand in hand. Courbet's *Les Casseurs de Pierres* is "far greater than anything Millet has ever done, despite the vast popularity of such purely sentimental pictures as the Angelus and The Man with the Hoe. . . In Millet's best canvases one finds at most only a parallelism of lines, and in his

lesser pictures even this amateurish attempt at organisation is lacking."

In the light of so much assurance, it is interesting to examine the four subjects in color and the twenty-four reproductions with which Mr. Wright has adorned his book. If they illustrate anything as a whole, it surely is that in proportion as the painting of the past century has ascended in the scale of theory and technique it has descended in the scale of beauty, intelligibility, and emotional appeal. Of the twenty-eight illustrations as they appear in this book, fifteen would be classed by any person except a modernist student or a devotee of the comic supplement as either ugly, grotesque, or mystifying; and most of the fifteen fall within the period of nearest approach to "final purification." Nor is it clear how these qualities could fail to be felt before the actual canvas, however perfect the color. It is significant, too, that Mr. Wright's criticism is almost wholly concerned with the Idea—the theory and the science of painting, rather than its appreciation. Of enthusiasm for beauty there are comparatively few traces.

Of course the answer to this is all ready. The competence of the adverse critic is consistently denied. "The ignorant and reactionary may laugh and hurl philippics. For centuries painting has been reared on a false foundation, and the criteria of æsthetic appreciation have been irrelevant." "The lack of comprehension—and consequently the ridicule—which has met the efforts of modern painters, is attributable not alone to a misunderstanding of their seemingly extravagant and eccentric mannerisms, but to an ignorance of the basic postulates of all great art both ancient and modern." Preferences for the old masters, "if they are symptomatic of aught save the mere habit of mind immersed in tradition, indicate an immaturity of artistic judgment which places prettiness above beauty, and sentimentality and documentary interest above subjectivity and emotion." "An untechnical onlooker . . . can never sound the depths of art. . . Critics for the most part are writers whose admiration for art has been born in front of the completed works of the great masters."

What this really means is that what the modern painters say of themselves is true because the modern painters say it is true. It is a denial of the right of even the cultivated public to participate—a denial of the social nature of art.

And of course we are reminded that criticism has a record by no means free from examples of fallibility, and that genius has

often before been laughed at. The logic of this is simple. The critics fought Wagner, and the critics were wrong; therefore the critics are wrong in opposing the Synchromists. Genius has sometimes been resisted and laughed at; therefore everything that is resisted and laughed at is genius. And yet Mr. Wright himself says the Futurists are at bottom decadent. He does not laugh at them. The modernist is incapable of laughter at anything except what are foolishly called the eternal verities.

Mr. Wright's book is well written, and displays a thorough familiarity with modern painting. Considering the content, it is written even with some restraint. It serves well the purpose of definition, and is for this reason very welcome. But for most lovers of art it has a fundamental defect. They will deny—ignorantly and undefeatedly, of course—the doctrines of unrecognizability and the all-sufficiency of color. We often speak of carrying a thing to its logical conclusion, and it is no very great compliment to logic that we usually balk at the carrying of things to their logical conclusions. Modern painting and its apologists have not balked. Ordinary earthly logic could ask no greater compliment than the one they have paid it. But perhaps the musical analogy is not perfect. Perhaps a symphony itself is not absolutely uninvolved with illustration. It is to be doubted whether any art may or ought to be perfectly pure. Perhaps painting *must* be, let us not say a bastard art, but a complex art. Perhaps the old masters, and the earlier of the new, were not wholly illogical or incompetent in still conceiving of color as instrument rather than end. The old masters were undeniably geniuses, if only in a small way.

For the reader who desires to regard the painter's art from a different angle, Kenyon Cox's solid and spirited "The Classic Point of View" cannot be too strongly recommended.

GRANT SHOWERMAN.

MEMORIALS OF A GREAT ASTRONOMER.*

To those of us who knew Sir Robert Ball, the volume of "Reminiscences and Letters," now published under the editorship of his son, is very satisfactory. A "big" book was necessary for any complete account of the man and his career. Fortunately, Sir Robert had dictated many of his reminiscences some years before his final illness, and the result makes a very engaging volume. The hiatus which

* REMINISCENCES AND LETTERS OF SIR ROBERT BALL. Edited by his son, W. Valentine Ball. Illustrated. Boston: Little, Brown & Co.

sometimes occurs in his recollections is admirably filled with his own letters, and also with those of his friends—of whom, indeed, there were an army.

Sir Robert's account of his early years at Trinity is a charming record of undergraduate life; and his own efforts to perfect his character, as well as his scientific studies, are shown in the records of this period. In one of these he says: "I have not sufficiently practised (1) kindness, (2) moderation, (3) gentleness, (4) sufficient thought before speaking, (5) repression of sarcastic habits."

His first position after leaving college was that of tutor to Lord Rosse's three youngest sons, a very congenial billet. Lord Rosse was hospitably inclined toward the young tutor, who already felt a drawing to astronomy, and permission to use the famous Rosse telescope was his chief delight. This instrument was actually constructed by Lord Rosse; and although since removed to the Victoria and Albert Museum at South Kensington, was at this time in fine shape for use, particularly upon the nebulae. The young man was both tutor and astronomer, and some of his happiest days were during these two years. The morning was spent with his pupils in the castle; and aside from the games and recreation with them afterward, he devoted his afternoons and spare time to the workshops. Lord Rosse gave him *carte blanche*, also, to borrow any book from his library. The use of the large telescope must have been very laborious, as it took four assistants to make observations. On fine evenings Ball would go to the observatory as soon as it was dark. It was here that he witnessed the display of November meteors of 1866, a magnificent occasion brilliantly described by the author. The guest book at Parsonstown Observatory contains the names of many of the great astronomers. Ball speaks of visiting Sir William Huggins, to whose house Lord Rosse took him during some of their London trips, and to those of other scientific men.

The seven years after Ball left Lord Rosse were full of work and achievement. He took a position in the Royal College of Science in Dublin, as professor of applied mathematics and mechanics. At Trinity he had devoted much attention to these subjects, and his hours in Lord Rosse's workshop had given him a deeper insight into mechanics, to which he devoted his first course of lectures. He continued at the Royal College until 1874, when his friends urged him to apply for the position of Royal Astronomer of Ireland. He was appointed, finding himself Astronomer Royal of Ireland and Andrews Professor of Astronomy

in the University of Dublin,—a double assignment which he held for eighteen years. Always happy in himself, his work, and his friends, Sir Robert's sense of humor was kindly and never cynical, and this endeared him to all. At the Dunsink Observatory some of his happiest hours were spent. He speaks of the magnificent prospect from this site. Indeed, we remember well the extraordinary view spread out on every side,—the sea and the city of Dublin, Phoenix Park in front, and the beautiful range of mountains—including Three Rock and Two Rock, and the Wicklow mountains—behind.

Sir Robert speaks in appreciative terms of his predecessors, among them Sir William Rowan Hamilton and Dr. Brünnow. Dr. Copeland was assistant astronomer, but he was absent when Ball first went to Dunsink, having accompanied the famous expedition of Lord Lindsay (subsequently Earl of Crawford) to observe the transit of Venus at Mauritius. The second of the pair of transits of Venus, in December of 1882, Sir Robert observed himself. The sky was covered with clouds during the day, but in the late afternoon it lightened almost miraculously, the sun burst forth, and Sir Robert beheld the globe of Venus standing out on the solar disc. It was extremely gratifying to him, and of the utmost importance to the astronomers of this and all other countries. Those who beheld this spectacle in all its beauty will have no other opportunity until June, 2004, although Venus in her frequent journeys around the sun passes only a little above or a little below the disc each time.

In 1892, Sir Robert was appointed Lowndean Professor of Astronomy at Cambridge, in succession to John Couch Adams. He was also appointed Director of the Cambridge Observatory. There is less in his reminiscences concerning the life at Cambridge than of some other portions, but fortunately his many letters enable the chapter to be written largely from his own point of view. There are numerous letters of congratulation on his appointment, and his own letters are filled with his reasons for making the change,—particularly the letter to Mrs. Adams, the widow of his predecessor.

In July, 1892, he was given a fellowship at Kings College, Cambridge. In December of the same year the degree of Master of Arts was conferred on him at the Senate House at Cambridge. The account of his reception there, and the countless friends who made this occasion noteworthy, takes up a large part of the chapter on Cambridge. Sir Joseph Larmor has written a fine account of Ball's work

during the Cambridge years. Dr. A. A. Common, Sir William and Lady Huggins, Sir David Gill, and others of his friends give characteristic pictures of this great man who was nevertheless so delightfully human. In 1899 the Cambridge University Press undertook the publication of his treatise on the Theory of Screws, the most abstract and purely mathematical of Sir Robert's writings. His work on "Spherical Astronomy" is constantly referred to, and his "Story of the Heavens" is widely popular.

Sir Robert's mind appears to have been wonderfully versatile. His interest in botany was very great, and one of the constant companions on his travels was a copy of Bentham's "British Flora." On his country walks of spring or early summer it was difficult to find a plant which he could not name in English or Latin. His copy of Bentham was especially interleaved, and on the blank pages he recorded the place in which he found any particular plant. In wild animals, also, Sir Robert was not less interested. He was a member of the Council of the Dublin Zoölogical Society, and he always actively engaged in its affairs.

Ball's own account of the real beginning of his career as a lecturer is contained largely in some notes which he collected when planning to write his reminiscences. His first lecture on the public platform was in February, 1869, when at the Belfast Athenæum he spoke on "Some Recent Astronomical Discoveries." He records triumphantly: "I made 14 s. This is the first sum I ever made by this method." Later in the same year he gave other scientific lectures, exhibiting even in those early days that power of exposition which afterwards rendered him *facile princeps* among public lecturers. In 1881 he gave one of his most famous lectures, "A Glimpse through the Corridors of Time." The vast reach of tides was appreciated by mathematicians; but few in a large popular audience could have known the part played by tidal evolution in molding earth, moon, and planets millions of years ago. It was a singularly beautiful and instructive address. "A Night with Lord Rosse's Telescope," "The Moon," and "Krakatoa" were some of the later subjects. His lectures became more and more popular. He went on numerous tours, and his accounts of his entertainment and the journeys in connection with these are especially interesting to those of us who have done similar work on a smaller scale.

Ball's lectures at the Royal Institution were highly significant. Faraday had explained to a delighted audience the results of his investi-

gations in magneto-electricity; and Professor Tyndall's lectures had been subsequently published in book form. Faraday himself had given a famous Christmas course on "The Chemistry of a Candle." With some diffidence Sir Robert gave his first course of Christmas lectures, illustrating them by apparatus which he had made himself. It is hardly necessary to say that these lectures were very popular. The audience comprised persons of all ages, from a child of eight years to Madame Antoinette Sterling and the Lord Chancellor. "The Universe in Motion" was another of his most popular lectures. Sir Robert's personal notes and memoranda about his lectures were very exacting; but when some one inquired if he did not weary of speaking night after night, his reply was: "When you have some skill in your art, the exercise of it is delightful." He several times made lecture trips through the United States, and was everywhere greeted with great affection and accorded the closest attention. At home he gave courses of lectures to his advanced students at Cambridge on Screws, the Planetary Theory, and other abstract subjects.

In 1882 he was appointed Scientific Advisor to the Irish Lights Board, in succession to the late Professor Tyndall. For several years he enjoyed the annual cruise of the Inspecting Committee around the island on their yacht, the "Princess Alexandra." He went to Norway for the eclipse in 1896. All expeditions of that year, save Nova Zembla, suffered defeat from clouds. The present reviewer was in Yezo, and can testify that, as a spectacle, the eclipse will never be duplicated. The Astronomer Royal was on the south-east coast of Yezo, and we afterwards met and compared notes. Sir Robert gives a very delightful description of the north country.

In this charming biography, or autobiography as it might almost be called, the interest of its subject in human nature, as well as in the wonders of the heavens, is all-pervasive. The pictures which it gives of Sir Robert Ball's human and genial nature are beautifully sketched, and one reads every word of the memoir, from the first to the last. It is a delightful book about a delightful man whose hands and head were always busy with some abstruse yet popular subject. It was in 1913 that he died, when but seventy-three years old, having filled those years to the full with strenuous endeavor. The sentence from Carlyle which just before his death Sir Robert chose for a motto well expresses the spirit of his own life,— "Happy is the man who has found his work."

MABEL LOOMIS TODD.

THE IRVING-BREVOORT LETTERS.*

Washington Irving was frank and open in his relations with all men, yet it is doubtful if he ever revealed himself more fully than in the letters to his life-long friend Henry Brevoort. A considerable number of these letters were known to Pierre M. Irving, who gave copious and on the whole well-chosen extracts from them in his "Life and Letters of Washington Irving," but it is a pleasure to have them in their completeness. They are now issued, as edited by Mr. George S. Hellman, in an edition limited to 255 sets, beautifully printed at the Knickerbocker Press, and tastefully bound. In a prefatory note, the publishers speak of "the relations of close sympathy and of personal friendship that existed through a long series of years between Washington Irving and the late G. P. Putnam," and express their pleasure at being able to bring forth this work of Irving's, much of which has hitherto remained unpublished. The happy tone of this note and the attractive appearance of the volumes tend to make their appearance a formal festive occasion, on which tributes may be paid to the genial American author whose work is now rounding out a century of popularity, and congratulations offered to the publishers whose name has been so long and so honorably linked with his.

This being the spirit in which the reader takes up Mr. Hellman's edition of the letters, it may seem inappropriate to point out defects. But there are certain things which one has a right to demand of any work, be it textbook, standard edition, or volume *de luxe*; and it must long be a cause of regret to students of American literature that the editor's work in the present instance has not been better done. Intimate personal letters like these, full of references to friends and relatives designated by abbreviated and pet names, would be immensely more valuable if accompanied by explanatory notes. It may be that the task of annotation has been left for a later edition; but surely such editorial work as has here been done should be reasonably accurate and intelligent.

The letters are supposedly given in chronological order. The first is printed with the date "Oct. 23d, 1807," and of this the editor says:

"And now, following the path of these letters, let us accompany Irving down the stream of the years. We find him first a genial, light-hearted youth of twenty-four, preparing the publication of that book which is more intimately associated than any other with the name and traditions of our city

* THE LETTERS OF WASHINGTON IRVING TO HENRY BREVOORT. Edited, with an Introduction, by George S. Hellman. In two volumes. Limited edition. New York: G. P. Putnam's Sons.

—the *History of New York* by Diedrich Knickerbocker."

The testimony of Irving's biographers is that in 1807, when Irving was a youth of twenty-four, the "Knickerbocker History" was not begun and probably not even thought of. The author himself says, in the "Apology" prefixed to later editions, that it was "commenced in company with my brother, the late Peter Irving, Esq."; and according to the "Life and Letters," "Peter had returned from a year's absence in Europe just before the appearance of the last number [of "Salmagundi," Jan. 25, 1808], and in conjunction . . . the two brothers commenced the History of New York." There is no evidence that Washington Irving made any extended visit to Philadelphia in the autumn of 1807, and he surely published no important work there. But let the letter speak for itself:

"I have been delayed in putting my work to press by some minute & curious facts which I found in a Mss. in the Phila^d Library & which has obliged me to make alterations in the first vol. but to-morrow I begin — by God.

"I wish you would immediately forward me the inscription on old P. Stuyvesant Tombstone — and get Jim as well as yourself to prepare some squibbs & to attract attention to the work when it comes out."

It would be interesting to know how the editor interprets all this in the light of the date he assigns. Certainly the paragraphs quoted seem to place the letter in the autumn of 1809, when Irving is known to have been in Philadelphia for the purpose of bringing out the History. In the absence of the MS., it seems a reasonable conjecture that the editor mis-read 1807 for 1809; that he failed utterly to consider the contents of the letter; and that instead of being printed as number one, it should be number five.

If the error is only in the year, the day of the month raises some interesting questions. The "Life and Letters" states that

"In the November succeeding, Mr. Irving repaired to Philadelphia to superintend the publication of his History of New York. . . Though the author had carried the manuscript in a complete state to Philadelphia, yet he afterward made some additions, as was not unusual with him, as the work was going through the press. It was here that he wrote the voyage of Peter Stuyvesant up the Hudson, and the enumeration of the army."

But if this letter were dated October 23, 1809, Irving went to Philadelphia before November, and we have another of the many instances in which the earlier biographer is not impeccable in matters of detail. Moreover, the mock advertisement announcing the disappearance of Mr. Knickerbocker from the

Columbian Hotel in Mulberry Street appeared in the "Evening Post" of October 26 (the "Life and Letters" seems to give the date incorrectly as Oct. 25). Was this a prompt response on the part of Brevoort to the appeal for "squibs" to call attention to the work? And if so, is the credit for this ingenious advertising to be given not to Irving, but to his friends who remained in New York? It is, however, unsatisfactory to base speculations on printed data that are clearly wrong in one important point, and that may be wrong in others. Such looseness as this on the first page of a work casts doubt on the accuracy of any part.

If the reader loses his tone of urbanity over the vagaries of the editor, he is helped to regain it when he comes to the writings of Irving himself. Irving is urbane, with the unfailing urbanity that comes from kindness of heart. The earlier letters are not wholly without a certain affectation that is more representative of the time and the place than of Irving. The "by God" of the letter already quoted, the "Damme" with which another ends, and similar expressions, are strange oaths which seem somehow to be swaggered forth with an embarrassed air. Though there can be no doubt of Irving's susceptibility, the references to women that fill so large a space in the early letters imply an attitude as man of the world that is not quite natural.

"The little Taylor has been here and passed some time since your departure. She is a delightful little creature, but alas, my dear Hal, she has not the *power*, as the sage Peter says. As to beauty, what is it 'but a flower!' Handsome is that handsome has,—is the modern maxim. Therefore, little Taylor, 'though thy little finger be armed in a thimble,' yet will I set thee at defiance. In a word, she is like an ortolan, too rare and costly a dainty for a poor man to afford, but were I a nabob, 'fore George, ortolans should be my only food.

"As I rode into town the other day, I had nearly ran down the fair Maria M.—re. I immediately thought of your sudden admiration for her, which seemed to spring up rather late in the season, like strawberries in the fall—when every other swain's passion had died a natural & lingering death. The fair Maria (for almighty truth will out) begins in my eyes to look, as that venerable Frenchman Todd would say—D—d stringy. She has been acting very much the part of the dog in the manger—she cannot enjoy her own chastity but seems unwilling to let anybody else do it. There certainly is a selfish pleasure in possessing a thing which is exclusively our own and which we see everybody around us coveting. And this may be the reason why we sometimes behold very beautiful women maintaining resolute possession of their charms—and what makes me think this must be the reason is that in proportion as these women grow old, and

the world ceases to long after their treasures, they seem the most ready to part with them, until they at length seem ready to sacrifice them to the first bidder, and even to importune you to take them off their hands. This however I hope and believe will never be the case with the fair Maria, who, thanks to her cool temperament can still pass on 'in maiden meditation fancy free.'" (July 8, 1812.)

There is much of this sort of thing; but, though it would be too strong to call it pose, it is not quite the real Irving.

By far the greater number of the letters were written during Irving's long stay abroad from 1815 to 1832. A marked, almost an abrupt, change seems to come over the man as he finds himself at Birmingham and Liverpool, oppressed by the perplexities of business, and anxious concerning the health of his brother Peter. He never loses courage, and in all his letters there is no trace of bitterness or cynicism; but he is never again the petted and somewhat irresponsible younger son, content only to enjoy life gaily. In July, 1817, when there was no hope of saving the family fortunes, he wrote in a letter part of which was quoted in the "Life and Letters":

"I have weighed every thing *pro and con* on the subject of returning home and have for the present abandoned the idea. My affections would at once prompt me to return, but in doing so, would they insure me any happiness? Would they not on the contrary be productive of misery? I should find those I love & whom I had left prosperous—struggling with adversity without my being able to yield them comfort or assistance. Every scene of past enjoyment would be a cause of regret and discontent. I should have no immediate mode of support & should be perhaps a bother to my friends who have claims enough on their sympathy & exertions. No—no. If I must seuffe with poverty let me do it out of sight—where I am but little known—where I cannot even contrast present penury with former affluence. In this country I have a plan for immediate support—it may lead to something better—at any rate it places me for a time above the horrors of destitution or the more galling mortifications of dependence."

To this same subject of returning to America, and to the pain caused by friends who misunderstood his motives for staying abroad, he frequently recurs. To a question by Brevoort whether he intends to renounce his country he writes, March 10, 1821, a spirited reply the best parts of which are given in the "Life and Letters," and need not be quoted here. The details of personal business affairs—of embarrassments and drafts and loans—which fill many pages are not in themselves edifying, but they show how beset the author long was by financial difficulties, how troubled he was by them, and how anxious he was not to burden others or even to blame them

when they were less considerate than they might have been.

These volumes contain no great and striking contribution to our knowledge of Irving's life, and they are not especially rich in picturesque detail. It seems as if the author wrote more objective description of sights and scenes to other friends and relatives, and kept for Brevoort his most intimate and personal feelings. The letters do, therefore, help us to a closer view of the man, and they do nothing but add to the regard and respect which we already feel for him. Nor should this notice close without reference to Henry Brevoort. Once a well known citizen of New York, a man of wealth and culture and public spirit, it is probably his fate henceforth to be remembered chiefly as the friend of Irving. So is literary fame, if it be really fame, greater and more lasting than that won in most fields of endeavor. Of his writing no word is given here; but a man may be judged by the letters he receives as well as by those he writes. The friend to whom Irving could so express himself was a kindly and manly person, and worthy of at least passing remembrance.

WILLIAM B. CAIRNS.

LITERATURE AND HISTORY.*

Mr. Hilaire Belloc's new volume, resplendent in red and gold, with its many attractive illustrations, its double-leaded pages with luxurious margins, its freedom from all scientific apparatus in the form of maps, footnotes, and bibliographies, and above all its dramatic title, "High Lights of the French Revolution," displays all the outward signs of history conceived in the literary vein, whose avowed purpose is to entertain. An examination of the contents of the volume only serves to strengthen the inference drawn from its outward form. As the title suggests, Mr. Belloc makes no serious effort to describe the revolution as a whole, but sketches in a light way a few of its dramatic episodes, and is far more concerned with literary effects than with historic truth. But it is not simply as a piece of literature that Mr. Belloc's volume would be judged; it is history in the form of literature,—the work, we are told, of "the ablest living writer on these themes. . . Picturesque, vivid, minutely circumstantial, rushing in interest. In literary qualities the episodes are comparable to those of Carlyle, and they have the added advantage of a less prejudiced point of view, a greater precision

in matters of fact, and an easier, more gracious style." If we can believe this announcement, Mr. Belloc has succeeded in reconciling the legitimate demands of both history and literature,—has produced a book that is at the same time a work of science and a work of art.

But has he succeeded? Has he given us a sound piece of historical writing? If not, whatever else his book may be, it is not history. Now *truth* is the first test of the value of every historical work. If it be not true, it matters not how "interesting" or "readable" a work may be,—it is not history. Even Croce, who would classify history and literature under art, defines literature as "knowledge of the ideally possible," history as "knowledge of what has actually happened." Literature appeals primarily to the emotions, history to the intellect. The task of the historian,—the truthful restoration of man's unique social evolution,—is an arduous one, and has little in common with the work of the poet or of the novelist. To search laboriously for evidence, to criticize the evidence when found, to reconstruct the facts of the past by a comparison of the affirmations of independent eye-witnesses, to combine these facts into a complex and changing whole, restraining the inclination of the imagination to go beyond the evidence and state more than the evidence would justify,—this is work for a scientist, not for an artist. So true is this that a man with a decidedly artistic temperament, with a strong subconscious imagination fitting him for creative literary work, may be utterly unfitted for scientific historical work. It was said of Froude that he was "constitutionally inaccurate." Everyone "commits some errors . . . the abnormal thing is to commit many, to commit them constantly, in spite of the most persevering efforts to be exact. . . The involuntary imagination, taking a part in the intellectual operations, produces bad results. It fills in by conjecture gaps in the memory, it magnifies or attenuates the real facts, it confounds them with its pure invention." Like Froude, Mr. Belloc—artistically brilliant—is "constitutionally inaccurate," the victim of a too powerful subconscious imagination that unfits him for scientific historical work. I made this observation some years ago in a review of his life of Robespierre. All of his later work has simply strengthened this first impression,—most of all the present volume on "High Lights of the French Revolution."

This criticism, if well founded, is a serious one. It is the duty of the historian to protect the public against unsound historical

* HIGH LIGHTS OF THE FRENCH REVOLUTION. By Hilaire Belloc. Illustrated in color. New York: The Century Co.

work. And against no modern writer dealing with historical subjects does the public stand more in need of protection than against Mr. Belloc. He literally invites confidence in his seemingly exact scholarship. In the preface to his life of Robespierre he wrote:

"It will be discovered by my reader that continually throughout the following pages I have introduced that kind of description which is expected rather in the evidence of an eye-witness or in the creations of fiction. I know that such an attempt at vivid presentation carries with it a certain suspicion when it is applied to history. I can only assure my readers that the details I have admitted can be proved to be true from the witness of contemporaries or from the inference which their descriptions and the public records of the time permit one to draw."

In the face of that statement, who of the many readers of Mr. Belloc's delightful volume even suspected that it swarmed with errors from cover to cover? And to how many of the readers of the present volume will he fail to communicate confidence in his scholarship when he writes:

"Necker would have it in his memoirs that he was overborne by Barentin and, as one may say, by the queen's party; that his original compromise was made a little stronger in favor of the crown. To this charge, like the weak and false man he was, he would ascribe all the breakdown that followed. I do not believe him. I think he lied. We know how he made his fortune and we know how to contrast the whole being of a man like Necker with the whole being of a man like Barentin. Read Barentin's notes on those same two days and you will have little doubt that Necker lied."

The inference Mr. Belloc would have us draw from this passage is that he has carefully investigated the matter of his book, and that we may put the utmost confidence in the correctness of his statements. To prove that this inference is unjustified is not difficult. The examples are numerous; it is simply a question of choice. I shall limit myself to two.

The first of Mr. Belloc's sketches deals with "The Royal Seance" of June 23, 1789. Somewhat unusual familiarity with the sources of this period puts me in position to judge of Mr. Belloc's methods of work and of the trustworthiness of his results. The work impresses me as being of the most uncritical and superficial character. In his account of the events of May 19, Mr. Belloc describes a midnight visit of Talleyrand to Marly, where a long interview took place between Talleyrand and the Comte d'Artois. The only evidence bearing upon the matter is found, so far as I am able to discover, in the *Mémoires* of Talleyrand. Talleyrand writes of going to

Marly, but does not mention any dates. Bacourt, his editor, reports in a note what he had heard about a call of Talleyrand upon the Comte d'Artois on the *night of July 15-16*, and his account of that interview corresponds exactly with Mr. Belloc's detailed account of the interview of June 19 at Marly. How could Mr. Belloc have made such a careless blunder? The probable explanation does not increase one's confidence in his scholarship. In only one other secondary work have I ever found any reference to the presence of Talleyrand in Marly on the night of June 19; that work is Lord Acton's "Lectures on the French Revolution." He uses the incident in the same way, making the same blunder about the date that Mr. Belloc makes. Lord Acton undoubtedly used Bacourt's note. A comparison of the text of Lord Acton's lectures with the text of Mr. Belloc's book makes clear that Mr. Belloc got his information from Lord Acton's work, reproducing part of it verbally without quotation marks. The two important things to note here are that the incident reported in detail by Mr. Belloc is not history, and that he did not take ordinary pains to determine whether it was or not. The trained historian, encountering that incident for the first time in Lord Acton's pages, would "run it down" and discover that it was not true. It evidently never occurred to Mr. Belloc that the matter should be investigated.

Mr. Belloc blunders again when he repeats after Lord Acton that the delegation of the clergy that went to Marly on the night of June 19 consisted of the archbishops of Paris and of Rouen; the two sources I have before me say the Cardinal de la Rochefoucault and the Archbishop of Paris.

The second example of "precision," and by far the worst *bévue* I have noticed, is found in the chapter on "The Storming of the Tuileries." Every schoolboy knows that on the morning of August 10 Louis XVI. left the chateau for the assembly before the chateau had been attacked by the people. Even Mr. Belloc must know this when he is not writing literary history! And yet, after describing the murderous fire of the Swiss guards and the retreat of the besiegers, he discovers Louis "at his window, overlooking the still empty inclosure beneath him"! Roederer is by his side. "The Swiss guards still held the main door of the Tuileries; the fire from its long tiers of windows was still well nourished; the muskets in the hands of the half-trained populace were still regularly recharged and held their own. It was in this moment of doubt that Roederer, the politician who stood by

the king at his eastern window, said to Louis that it was the duty of a monarch not to risk the state." The king decided to leave the chateau and take refuge in the assembly. Then follows the description of the famous crossing of the garden through the fallen leaves. It was so difficult to believe that "the ablest living writer on these themes" could blunder like the veriest novice in recounting so well known an episode that I turned to the sources to assure myself that the traditional order of facts is correct. There was no mistake about it; Mr. Belloc's subconscious imagination was once more interfering with his intellectual operations and falsifying the results.

It seems to me that examples like these—and they are only specimens—justify my statement that Mr. Belloc is "constitutionally inaccurate." How much confidence can be placed in the historical work of a writer whose method is so bad, and who blunders so unconsciously in dealing with well-known facts? Would a cautious student venture to use any "fact" found in his work without having first verified it? Mr. Belloc has not, then, succeeded in producing a book that is at the same time a work of science and a work of art; he has not given us a sound piece of historical writing. FRED MORROW FLING.

RECENT FICTION.*

Along in the eighties there was a general arraignment of the fiction of the day. There was not so much fiction then as now, but there was a good deal; and a large part of it, chiefly English, was widely circulated in the paper-covered editions of the so-called "libraries." There are many houses to-day where in the attic or in some closet you may still find piles of novels by William Black, L. B. Walford, W. E. Norris, and many others. These novels were undoubtedly interesting, but there arose a feeling that such stories—they were likely to be stories of English society—were rather tame. Then there set in a tide of tales of adventure, such as "The Wreck of the Grosvenor," "King Solomon's Mines," "Treasure Island," and many more. People were delighted to read such things, and liked the feeling that they were literary.

At the same time that the everyday novel was attacked as not being romantic enough, it

was also attacked as not being true enough to life. The last generation (like this) had many who became irritated, or angry, or discouraged, or perhaps merely disgusted or tired, at having life presented as attractive, sentimental, charming, and yet presented (so it was urged) in a superficial way that always avoided real truth. It might be true enough on the surface, it was said, but it did not get to the things that were important in the actual life people lived. Real life, many people felt, was so fine that anything in it,—everything, in fact,—had its beauty, and was at least better than the touched-up conventionalities that one could get at any afternoon tea or sewing-circle. So there came in a kind of realism (encouraged by foreign example), of which Mr. Hardy's "Jude the Obscure" is a good specimen. Mr. Hardy had made something of a sensation in selecting Tess as his type of "a good woman." He now made a more vigorous sensation by the pig-killing episode and other things in "Jude the Obscure."

This "reaction," as the histories of literature would call it, produced many "realistic" books. It did not, however, do away with the kind of book from which it differed. There are many conventional "domestic" novels to-day of no especial importance; but there are also a good many books which, without being domestic, appear to take life according to its obvious, popular, external characteristics, and some of them are worth noting.

The late Hopkinson Smith's "Felix O'Day" is a book similar to those which caused the wrath of many a realist generations ago. It is almost generations ago that Mr. Smith told about Colonel Carter of Cartersville. That book and a number of others—"Peter" and "Kennedy Square" will be best remembered—presented with great sympathy and skill a "charming" view of life. So does "Felix O'Day." The story is quite impossible. The characters amount to little save as they are quaint and eccentric. The real thing is the atmosphere,—the general feeling of life. There in New York, along Fourth Avenue, was a phase of life now passed away which Mr. Smith knew and loved. He liked to give pictures, sketches, impressions of places and people that he thought charming,—sometimes in print, sometimes in paint. So he does here; and just as people like his sketches of literary or artistic bits of London or Venice, so they will like his sketches of passing New York.

Mrs. Burnett goes in for more than does Mr. Smith. She never is absolutely domestic any more than he,—indeed, in "The Lost Prince" she is not domestic at all. But like

* FELIX O'DAY. By F. Hopkinson Smith. Illustrated. New York: Charles Scribner's Sons.

THE LOST PRINCE. By Frances Hodgson Burnett. Illustrated. New York: The Century Co.

THE MONEY MASTER. By Gilbert Parker. Illustrated. New York: Harper & Brothers.

THE SONG OF THE LARK. By Willa Sibert Cather. Boston: Houghton Mifflin Co.

Mr. Smith, she always gives us a view of life which the realist calls superficial, sentimental, conventional, and other such things. No one, however, would call her work tame. A little mountainous country somewhere beyond Vienna, a picturesque and turbulent people, a rightful dynasty lost for centuries, a secret party (the most wonderful in the world) devoted to the lost prince, a silent wanderer, a military servant, a crippled street waif, a noble-minded boy trained by hardship to service,—all this would certainly make a novel by Mr. E. Phillips Oppenheim, if there were only a few suppers at the Hotel Milan. Certainly it is not tame; and yet to one who has read anything about Serbia of late, or indeed to anyone else, how wholly different from real life!

Mrs. Burnett presumably would not for a moment urge that she has given an unvarnished view of actuality in the Balkans or anywhere else. That has rarely been her way. But she has things to say: she thinks of characters, qualities, actions, that are real at bottom; and if she presents them in a rather decorative manner,—imaginative, somewhat conventionalized even,—why, that is the way with many forms of art. Take the part about the Indian hermit. One may not be much impressed with the tale of the wanderings in the Himalayas; but if the Indian Doctrine is true, there you are! "There are a myriad worlds. There is but One Thought out of which they grew. Its Law is Order which cannot swerve." If that is so,—and one gets the impression strongly in Mrs. Burnett's version,—so much the better. There you are: if there is a real idea at bottom, how much better than any number of other pictures of actual realities which all together give no idea of life,—give nothing but a desultory series of impressions!

Sir Gilbert Parker's "The Money Master" has an idea at bottom, too. One might imagine that at such a time as this, when a man is strained to the utmost to do as much for England as man can do, one might imagine that a novel would be merely a sort of relief,—an unbending in a way one can, when everything else is tense. But "The Money Master" is not merely a picture of old French life in Canada, though it is that too; it has more to it. It will be admitted that the "more" is not at first obvious; the general setting is of the "charming" order. The peace and plenty of the Manor Chartier, the whimsical extravagance and practical business of Jean Jacques, the secret passion of his Spanish wife,—all that seems as if we were to have little more than a romantic story which would hold our

attention as we read, and then vanish, leaving a few pictures, one or two figures, which will be interesting or attractive but in their turn will vanish too. But as one goes on, the book takes more and more of a hold. Pictures of life or not, here is evidently something worth having in mind and heart. The determination of the funny little philosopher-farmer or philosopher-financier is fine. He *will* be a philosopher,—he *will* take the right view of life. At first, doubtless, he was wrong in thinking that one could get it from books,—that one could pack it all in one's head. But in spite of misfortune, he is still a philosopher, "always, always, but in his heart, and not with his tongue." "His philosophy was the bent of a mind with a capacity to feel things rather than to think them." He understands what the old Judge had meant when he said: "It is not vows that keep the world right, but the prayer of a man's soul from day to day."

So we read Sir Gilbert's book, and so it seems a book worth reading. It has little to do with the war on the surface; and yet who can fail to see that England now, and the whole world at any time, needs men and women who feel to the bone that life is more than opinions and resolves and arguments,—that it is an affair of the soul? And to press that point in one's book as well as one's life seems something worth doing; realistic, romantic,—these are but pedantic words if the thing be actually done.

Miss Cather's "The Song of the Lark" is something different. On the face of it, it appears to be one of the biographies—childhood, education, love-affair or affairs, what-not else—of which there are not a few nowadays. This time it is the story of a singer, as Mr. Beresford's latest book is the story of a novelist, Mr. Dreiser's of a "genius" at painting, Mr. Maugham's of one who was not a genius. But the form is not much,—in fact, here it is not even a form (not even, like Logie, is it a dodge); it is hardly more than an excuse. Why tell us so much and no more? Why not tell everything? Why ever stop? Miss Cather or any other novelist would tell us that there must be just so much,—no more, no less. The theory has been that such a book is to be the account of life (or a life) just as it is. That gives reason for anything. But here is a book where theories of form go for little. "It was a wondrous storm that drove me on" says the title-page, doubtless with truth. Miss Cather wants to give the soul of the artist, the sense of art,—that something so impossible and so inevitable, which never explains itself, never

philosophizes, is perhaps never even conscious of what it is. Here we have a fine realization of the artist nature, a picture which stands for itself in its own way. Method and form are of little importance in so successful an achievement.

So one need not say much about the realistic touch. To tell the truth, though there is much record of picture and event, there is much also that is not in that manner at all. Miss Cather explains a good deal. Often she shows us life and lets us get the impression; but often for some reason she does not do that, but merely tells us what the impression should be. She not only analyses, as they used to say, but she explains,—as, for instance, that Thea found faithful friends in these good women, and that no musician ever had a better wife than Mrs. Harsanyi. There is much that is seen, but there is much that is not seen at all, and that with no apparent reason. Sometimes it is one way, sometimes another. One cannot understand the method. Why sometimes tell the fact and sometimes explain? Why sometimes skip and sometimes not?

In spite of all this, one must take the book on trust, as far as I can see. One might perhaps understand these matters with more study, or with more appreciation. But understanding is likely to be the perfunctory task of the critic. The first thing to do is to get the experience; and then understanding and criticism, and so on, may be left to themselves. And for anyone who will have it, here is certainly an experience such as one has all too rarely,—even though there be several hundred novels this year, and among them a number that are excellent. Is it (as hinted) the experience of an upland garden in the windy dawn when the world seems young? I have never been in such a place, nor have I ever heard the song of the lark,—at least not of the "unbodied joy whose race is just begun." It is not so much the feeling of life that I get here, as the sense of something much less common than life: namely, art as it exists in life,—a very curious and elusive thing, but so beautiful, when one gets it, that one forgets all else.

EDWARD E. HALE.

The forthcoming "Dictionary of Universal Biography" compiled by Mr. Albert M. Hyamson will, according to the statement of its publishers, Messrs. Dutton, "not only include far more names than does any other in existence, but may claim without hesitation to deal with more individuals than the aggregate of any score of other works."

HOLIDAY PUBLICATIONS.

I.

ART AND ARCHITECTURE.

Other poets before Longfellow have felt the poetry of bridges, and other painters before Mr. Frank Brangwyn have discerned their artistic possibilities, though it has remained for the eminent Royal Academician to devote a whole volume of generous proportions to their picturesque qualities as caught by the brush and in the soberer medium of pen-and-ink. "A Book of Bridges" (Lane) contains thirty-five reproductions of paintings and thirty-six black-and-white sketches, all by Mr. Brangwyn and all representing historic or otherwise notable bridges in Europe. Mr. Shaw Sparrow, known for his appreciative book on Mr. Brangwyn's art, supplies a descriptive and historical commentary to the pictures, a literary feature that will appeal to many readers. Inevitably one looks for certain favorite bridges of one's own in this rich collection, and fails to find them. Even the Bridge of Sighs at Venice has failed to be favored with the artist's attentions; and the bridge spanning the Golden Horn and recently the object of a hostile assault that might have proved memorable does not appear. But the beautiful book has enough and more than enough to merit hearty commendation.

Methods of illustration have a certain interest for everyone who reads or handles illustrated books or magazines; therefore such a work as Mr. and Mrs. Joseph Pennell's "Lithography and Lithographers" (Macmillan) must appeal to many besides artists and craftsmen. In its historical portion the book is based upon the similar work by Mr. and Mrs. Pennell published in 1898 and now long out of print, but this part has been entirely rewritten and corrected by Mrs. Pennell, while the technical parts are the work of Mr. Pennell. Generous in its design and scope, this handsome volume, quarto in size, is enriched with almost four-score notable examples of lithographic art, and that art itself is made the subject of eighteen carefully written chapters, tracing its development from its invention in 1798 by Alois Senefelder to the present time. Concerning the "Graphic Art Series," to which the book belongs, and which Mr. Pennell edits, he says in a brief foreword: "There are endless series of art books—and endless schools of art, endless lectures on art and art criticism. But so far as I know there are no series of books on the graphic arts, written or edited by graphic artists. This series is intended to be a survey of the best work in the past—the work that is admitted to be worth studying—and a definite statement as to the best methods of making drawings, prints, and engravings, written in every case by those who have passed their lives in making them." Intelligibility, even to a layman, is a notable characteristic of the technical portions of the book.

How many persons can accurately describe the various types of colonial architecture still represented in old houses and other buildings along our

eastern seaboard? Those who cannot—and they are sufficiently numerous—will find means to repair their ignorance in "The Architecture of Colonial America" (Little, Brown & Co.), by Mr. Harold Donaldson Eberlein, with lavish illustrations from photographs. First is considered the Dutch colonial type, then the New England colonial, the pre-Georgian of the middle colonies, the colonial architecture of the South, and so on through fourteen informing chapters. Like many other writers in this field, Mr. Eberlein deplores the havoc wrought by modern "improvers" of antique architecture, also "the relentless tide of mercantile progress," especially in New York City. Chapters on early American architects and their resources, and on the "materials and textures" that played so important a part in our early architecture, are added to the more customary topics of the book. It is a more scholarly, more systematic treatment of its theme than one often encounters.

Melancholy associations necessarily link themselves with Mr. Ralph Adams Cram's "Heart of Europe" (Scribner), a sympathetic review of the former architectural glories of that war-scarred zone of northern Europe where no one yet knows with accuracy what small portions of the artist's and craftsman's handiwork have been spared by Mars, and still less what will in the end be found to have been spared. The frontispiece of the book, showing the incomparable façade of the Rheims cathedral, and later views of the University of Louvain, the Cloth Hall of Ypres, the Hôtel de Ville of Arras, and other masterpieces of the builder's hand, present in their beauty of form and richness of detail the strongest possible contrast to their present ruinous aspect. But the author's reflections are not all sombre, by any means; and, even while admitting the irremediable consequences of the war, he prophesies a nobler, a more sincere, a more consecrated art for the future, with a new realization of the very nature and function of art. His book covers a far wider range than that within which the ordinary writer on the war or any of its aspects confines himself. The pictures, from photographs, are many and good.

The splendid country places of California millionaires—a round dozen of them—are presented to the eye of imagination and to the eye of sense in Mr. Porter Garnett's "Stately Homes of California" (Little, Brown & Co.), the book itself being a stately quarto of luxurious appointments, including twenty-five colored and uncolored plates, the product of the camera combined with various processes known to mechanical art. Exterior and occasional interior views are given of palatial mansions owned by Mr. James L. Flood, Mr. H. E. Huntington, Mrs. Phoebe A. Hearst, Mr. James D. Phelan, and others on whom fortune has visibly smiled. Both the author and his sponsor (Mr. Bruce Porter, who contributes an Introduction) reveal their passion for gardens, and there is much good garden-description in the book, with a grace of style rather unusual in literature of this sort. The spacious plan of the

volume, with its wide margins and its clear and uncrowded print, is entirely in harmony with its theme.

Who that has ever attended or even heard about the old-fashioned quilting-bee, who that has ever slept under or seen an old-fashioned quilt, will refuse to cast a kindly eye on Miss Marie D. Webster's "Quilts: Their Story and How to Make Them" (Doubleday)? Back to ancient Egypt and its relics of patchwork in colored goat-skins she goes for the beginnings of quilt-making and for the first illustration (after the frontispiece) in her elaborately illustrated book. Museums and ancestral chests have evidently been ransacked for material with which to enrich her chapters, and it appears that she has gained unusual familiarity with her subject from dealing, in a business way, with the quilt-pattern-buying public. Similar in design to Mrs. Eliza Calvert Hall's admirable work, "A Book of Hand-woven Coverlets," this treatise will please many of the author's sex, if not also a few mere men. The many handsome designs shown in color or in black-and-white are notably superior, in æsthetic quality, to the stiffly geometrical patterns so common in the bed-coverings of our grandparents. Some conception of the possibilities of Miss Webster's theme may be gained from the mere fact that her appended list of quilt names has nearly five hundred entries.

Introducing "The Art Treasures of Great Britain" (Dutton), Mr. C. H. Collins Baker, editor of the handsome quarto, refers somewhat vaguely to a series, of which this work seems to form a part, though no number is assigned to it, and no series name appears on the title-page or elsewhere. Also, in saying that "had circumstances permitted the extension if not completion of this publication other living masters would have been represented," Mr. Baker implies in the same indefinite manner that his work is but a fragment and that no continuation is contemplated. Both public and private collections are represented in the fifty-six plates, mostly in "rotogravure," constituting the bulk of the volume, and the excellence of these reproductions is beyond dispute; but the arrangement seems to be without system, periods and schools and subjects mingling in careless comradeship. A page of explanatory text accompanies each plate. The volume has much in it to delight an art-lover and to make him regret the non-completion of the series and the following out of a plan more intelligible than any that is discernible in the present work.

Many persons of refined taste and peculiar force of character confess a fondness for restoring and refurbishing the old, in preference to constructing the new. The late Jacob A. Riis had this passion, and frankly acknowledged it. How far it has been carried in the fashioning of more or less luxurious country residences may partly be gathered from turning the leaves of Miss Mary H. Northend's richly illustrated volume, "Remodeled Farmhouses" (Little, Brown & Co.), wherein more than a score of these modernized relics of a ruder age are elaborately presented to our inspec-

tion. As in her earlier books devoted to domestic architecture, it is New England with its wealth of interesting old houses that here claims the writer's attention. Some of her restored farmhouses are wonders of up-to-date comfort and even luxury; others retain more of their original simplicity; but all are attractive. It is a valuable book for the home-maker of means and taste.

As Rome has been called the most religious city in the world because of her many churches, so she might also be called the cleanest by reason of her numerous fountains. With this remark Mrs. Charles MacVeagh opens her notable volume on "Fountains of Papal Rome" (Scribner), in which are told the stories of a score or more of these acceptable and beautiful gifts to the people. "Pagan emperors and Christian popes alike," she says, "have found both profit and pleasure in adding another fountain or in making or repairing one more aqueduct to give a still greater supply of water to the Roman populace. No other people, with the possible exception of the Spanish Moors, have so appreciated the value and the beauty of abundant water." A pleasing departure from the usual order is found in the wood engravings, by Mr. Rudolph Ruzicka, of most of the fountains described in the book. Appended inscriptions, chronological tables, and alphabetical index of architects, sculptors, painters, and engravers mentioned by Mrs. MacVeagh, add to the usefulness of her carefully prepared work.

Mr. Joseph Pennell went to Greece in the spring of 1913 for two reasons: first, to see the country and what remained of its ancient glory, to see whether "the greatest work of the past" would impress him "as much as the greatest work of the present—and to find out which was the greater"; and second, he says, "I went because I was told by a Boston authority that I was nothing but a ragtime sketcher, couldn't see Greek art and couldn't draw it if I did." Whether the accusation was true or false the public is invited to judge after inspecting the handsome volume that resulted from that visit. "Joseph Pennell's Pictures in the Land of Temples" (Lippincott) presents forty views of famous ruins, chiefly in Greece, with some Greek ruins in Sicily and southern Italy. Preliminary remarks and interspersed brief notes from the artist's pen contribute to the interest of the book. It is made quite plain by Mr. Pennell that one need not be a Greek scholar in order to appreciate Greek architecture and reproduce something of its charm with the pencil.

In this country alone there are said to be thirty thousand paintings bearing the signature of Corot, real or forged; and as he is believed to have produced not more than eight thousand pictures (enough for one man, surely) in his half-century of activity, most of these thirty thousand alleged Corots must be imitations. But in any event there ought to be wide-spread interest in this country in Corot and his fellow-artists of the Barbizon School. To this interest ministers Mr. Arthur Hoeber, Associate of the National Academy of Design, in his well-planned and well-executed work, "The Barbizon Painters" (Stokes), which

contains readable chapters on Millet, Corot, Diaz, Dupré, Troyon, Rousseau, Daubigny, and Charles Jacque, with many examples of each artist's style reproduced in sepia. Excepting Mr. David C. Thomson's book on "The Barbizon School of Painters," published twenty-five years ago and now out of print, there seems to be nothing in the field to rival Mr. Hoeber's present volume, which is a delight to the eye as well as a satisfaction to the inquiring reader.

A thirty-six years' residence in Mexico has enabled Mrs. John Wesley Butler to familiarize herself with the more famous of the historic cathedrals and other church buildings in that land so rich in houses of worship and so poor in the condition of most of the worshippers. "Historic Churches in Mexico" (Abingdon Press), which is the fruit of some of these visits to various parts of the country, devotes four of its twelve chapters to churches of Mexico City, and the remaining eight to those of other cities. The faithful camera furnishes nearly fifty good illustrations to help out the descriptive matter. Noticeable in many of these pictures is the almost barbaric wealth of ornament characteristic of Mexican church architecture. Present turbulent conditions beyond our southern border make such a book as Mrs. Butler's more welcome than a free excursion ticket to the land of the Aztecs.

Five books that gain their peculiar interest from the greater of the two Panama expositions come from the publishing house of Messrs. Paul Elder & Co., San Francisco. The pleasing pattern of their artistic design stamps them at once as products of that establishment. Brown-tinted paper, delicate illustrations in tint, beautiful though simple bindings protected by wrappers of corresponding hue, and, best of all, the clearest of well-proportioned type—these are among the commendable features that attract the eye at the very outset. "The Lure of San Francisco" is a small volume by two sisters, Mrs. Elizabeth Gray Potter and Miss Mabel Thayer Gray. Its object is to "aid in the general awaking of the dormant love of every Californian for his possessions and be a suggestion to the casual visitor that we are entitled to the dignity of age." From beginning to end it preserves the form of a dialogue between the narrator and a visiting Bostonian, who finds himself justly rebuked for saying "Frisco" by hearing his own beloved city called "Bost," and is in many other ways brought to a recognition of the dignity and historic importance of the scenes before him. The four chapters deal successively with "The Mission and its Romance," "The Praesidio, Past and Present," "The Plaza and its Echoes," and "Telegraph Hill of Unique Fame." Eight appropriate drawings are interspersed.—In two somewhat larger volumes, well supplied with full-page plates from photographs, the Panama-Pacific Exposition's appeal to the eye of the art-lover is exemplified and commented upon. "The Art of the Exposition" presents "personal impressions of the architecture, sculpture, mural decorations, color scheme, and other æsthetic aspects" of the great exhibition; while "The

Galleries of the Exposition" gives "a critical review of the paintings, statuary, and the graphic arts in the Palace of Fine Arts" at the same international show. Both books owe their being to Professor Eugen Neuhaus, teacher of decorative design in the University of California, member of the exposition's jury of awards in the department of fine arts, and chairman of the Western Advisory Committee. He speaks from fulness of knowledge, and has made a judicious selection of objects to be illustrated in his handsome volumes.—General and particular views of Panama Exposition architecture and landscape gardening are presented in a volume prefaced by Mr. Louis Christian Mullgardt, architect of the Court of Ages and member of the Architectural Commission of the exposition, and briefly annotated by competent hands. The illustrations, nearly one hundred beautiful examples of photographic art, occupy the right-hand pages, the descriptive notes the left-hand. The title is "The Architecture and Landscape Gardening of the Exposition."—An aesthetically satisfying little paper book, with stiff cover and wrapper, and calling itself "Palace of Fine Arts and Lagoon," gives a short description, by Mr. Bernard R. Maybeck, of these two features of the exposition, with a three-page introduction by Mr. Frank Morton Todd, and two illustrations. It is a pleasing souvenir of an unpretentious sort.

TRAVEL AND DESCRIPTION.

Mr. H. G. Dwight has "as little patience as possible with the Gladstonian theory of the unspeakable Turk," and is therefore in a frame of mind (and heart) to write with sympathetic understanding of the native inhabitants of Constantinople, where he has lived long enough to acquire an intimate knowledge of that strange and little-known city. "Constantinople, Old and New" (Scribner) is, as its title indicates, both historical and descriptive, exhibiting the real, Turkish Stamboul as few writers of western Europe are qualified to exhibit it, and bringing the narrative down to the eventful and, to the Turk, humiliating days of the late Balkan wars. A laudable desire to produce a book comparable with Mr. Howells's "Venetian Life" has animated the author, though he modestly admits the difficulty of its attainment. As a matter of fact, his work is much more comprehensive, much more imposing in its material aspects, with its broad pages and innumerable illustrations (from photographs), and its equipment of bibliography and index and chronological table of rulers. It is a book of peculiar timeliness and also of enduring merits.

Mr. Francis E. Leupp has had every opportunity to learn well the Washington that has been for many years his home and the scene of his official and journalistic activities. Hence he writes with ease and a chatty familiarity in his "Walks about Washington" (Little, Brown & Co.), a book of historic and perhaps also fabulous anecdote, such as the well-known features of one's own city would call forth from any communicative pedestrian of the requisite powers of memory and nar-

ration. It is not, however, personal experience and first-hand narrative that fills the bulk of the book. The historians and memoir-writers have been called to his aid, and he avails himself of their assistance with skill and grace. His readable chapters are generously and tastefully illustrated with line drawings by Mr. Lester G. Hornby. Not the least of the book's attractions is its inclusion of a goodly number of not too stale Lincoln anecdotes and allusions.

To visit with Mr. Norman Douglas the birthplace of Horace (Venosa, the ancient Venusia), to stroll with him amid Italian scenes made especially notable by memories of George Gissing, and to enjoy throughout these and other rambles in the toe of Italy the conductor's rich fund of humorous or learned allusion and reminiscence—this is the pleasure offered to readers of "Old Calabria" (Houghton). The simplicity of the native Calabrians, their childlike faith in matters of religion, is illustrated by anecdotes. One woman of the country took pains to explain to the benighted visitor that the saints in heaven take their food exactly as do mortals on earth, and at the same hours. "The same food?" was the incredulous rejoinder. "Does the Madonna really eat beans?" "Beans? Not likely! But fried fish, and beef-steaks of veal." Unable to declare himself convinced, Mr. Douglas suffered the humiliation of being considered a pagan. A notable chapter entitled "Milton in Calabria" deserves more extended mention than is here possible. The book is full of readable and often unusual matter. Illustrations from photographs abound.

Mrs. Hugh Fraser, like her late brother, F. Marion Crawford, loves her adopted Italy and is steeped in its lore. "Storied Italy" (Dodd), from her pen, is a collection of personal memories and historical retrospects relating chiefly to Rome and more or less noted Romans. These reminiscences and studies are to her, she says, a refuge from the trouble and pain of the modern world. Accordingly she devotes four chapters of some length to the holy life and charitable labors of St. Frances of Rome, whom she styles a "Romana di Roma," and the details of whose history are apparently drawn from the biography written with much fulness by her father confessor immediately after her death. Other parts of Mrs. Fraser's book have more of her own vivid experiences, so that the volume is saved from the danger of too much mediæval or other ancient lore. It is well illustrated, with colored frontispiece and half-tone plates—on the whole a fitting supplement to the same writer's "Italian Yesterdays."

Mr. Stephen Gwynn, who has already testified in print to his love of his native Ireland, gives further vent to his enthusiasm for Old Erin in a series of chapters, historic and descriptive, on "The Famous Cities of Ireland" (Macmillan). Eleven familiar names, rich in manifold associations, head these chapters, *videlicet*: Waterford, Dundalk, Galway, Maynooth, Kilkenny, Derry, Limerick, Dublin, Wexford, Cork, and Belfast. It was Galway that sent Mr. Gwynn to Parliament in 1906, and it is therefore fitting enough that to

Galway should be accorded more space than to any of her sister cities except Dublin and Waterford. Characteristic of this loyal Irishman is it that he should write of "Derry," not of "London-derry." A frivolous seeker for amusement might have wished that he had enlivened his Kilkenny chapter with some allusion to the famous cats of that town. Mr. Hugh Thomson vividly and humorously illustrates the book, partly in color, and even more enjoyably in his free and spirited pen-and-ink drawings.

Vacation in Europe is becoming next to impossible for travelling Americans, and so their attention is turned, more than ever before, to the vacation possibilities at home. "In Vacation America" (Harper), by Mr. Harrison Rhodes, with pleasing illustrations in color by Mr. Howard Giles, is designed to furnish hints and useful information to the sort of vacationers that would in happier times seek to lighten the burden of existence by going to Europe, unmindful of the Horatian maxim that keeps the wise from chasing happiness in foreign lands. Not at all in guide-book style, but in familiar, chatty, anecdotal vein, the author touches on some of the delights awaiting the visitor to our coast and inland resorts, our summer and winter scenes of holiday-making. It is a small book, and good reading even for the stay-at-home.

Mr. Jack London's adventurous voyage in the *Snark* from San Francisco to Hawaii, and thence to the islands of the South Pacific Ocean, has already been related in his characteristic manner in "The Cruise of the *Snark*." Now Mrs. Jack London (Charmian Kittredge London is the way she signs her name) tells the same story in her feminine and more voluble fashion under the similar title of "The Log of the *Snark*" (Macmillan), her narrative taking the form of a diary covering the eighteen months from April, 1907, to October, 1908. That the thrill of danger was not wanting to complete the charm of this eventful cruise is proved by concluding references to certain cannibal incidents in islands visited by the *Snark*. "And, believe it or not," are the writer's closing words, "ye of little faith in the joy that was ours on the voyage, our one ultimate hope of earthly bliss is to fit out another and larger boat, and do it all over again, and more—and do it more leisurely, more wisely under the tropic sun." Thus does Mrs. London show herself a fit mate for her roving author-husband. The book is fully illustrated from photographs.

Australia, New Guinea, Thursday Island, and sundry other regions, form the successive scenes of the incidents and conversations related by Mr. Norman Duncan in his "Australian Byways: The Narrative of a Sentimental Traveler" (Harper). Not the popular resorts, not the great cities or the things set down in the guide-books, have attracted this wanderer, but rather the remote and out-of-the-way places accessible only by the slower, more primitive modes of conveyance. Yet there is no lack of human intercourse in the narrated experiences; in fact, the pages are enlivened with conversation from beginning to end. Among other

wonders, the exploits of the native Australian trackers are described, and we have a glimpse of the Papuan tree-dwellers, while here and there we make the acquaintance of some exceptionally remarkable "aborigines," as the author has the courage to call him. The "sentimental" element promised on the title-page is nowhere conspicuous, one is not sorry to note. It is a brisk and varied narrative, well illustrated with both colored and plain pictures by Mr. George Harding.

As the best teacher of a foreign language is often the outsider who appreciates from hard experience the peculiar difficulties of that language, so the most illuminating commentator on a foreign country and its institutions is likely to be the observer from without who has won his way with some effort to a true comprehension of his theme. Professor Arthur Reade, Lecturer in English at the University of Helsingfors, brings to the writing of his book, "Finland and the Finns" (Dodd) the vivid impressions of a visitor and also the more accurate knowledge of a dweller in the land he undertakes to describe. His chapters, far from being descriptive of externalities, deal with such important topics as the national movement, the racial struggle, education, painting and music, literary landmarks, the rights of women, political parties, the first and second periods of Russianization, and Finland's position in the Russian Empire. The expected pictorial accompaniment, in color and in monotone, is not lacking. It is a timely book and, better still, a trustworthy one—or so it impresses us.

Long ago Stevenson made it plain to a host of delighted readers that there are unexhausted and inexhaustible possibilities of pleasure in a small boat and a few accommodating rivers and canals. "An Inland Voyage" may have suggested to Mr. and Mrs. Lewis Chase their recent adventure in "A Vagabond Voyage through Brittany" (Lippincott), an aquatic saunter from St. Malo to Rennes and thence to Brest, chiefly by canal, with two short stretches of river to complete the tour. Mrs. Chase is the chronicler of the voyage, and she adorns her tale with sixty-four views from photographs, all interesting and some unusually pleasing. One needs only to have read Blanche Willis Howard's "Guenn" to become convinced of the quaint attraction of Brittany; and this attraction loses none of its force in Mrs. Chase's handling of her theme. It is a book to make one wish to duplicate the author's experiences—when peace shall have settled once more over the fair face of France. A good map accompanying the narrative points the way for any such emulous reader.

RECORDS OF THE PAST.

How the Concord celebrities looked to their fellow-townsmen is entertainingly indicated in the "retrospective" portion of Mr. Allen French's "Old Concord" (Little, Brown & Co.), an intelligently sympathetic treatment of a perennially interesting theme by a resident and lover of the historic town. To Hawthorne's neighbors, we read, the modestly reserved author was a queer man who "was becoming celebrated, so people heard,

from his book about a scarlet letter; but he was so unsocial that he took to the woods when people came to visit him. Did n't he use to stand in his garden at the Manse and dream, in full sight of the road, instead of working? The man lived in a dream!" When Emerson's little son showed him some pictures of the public square of his own town, the dreamer actually asked what place it was, though he had passed through it hundreds of times. The remaining chapters of the book are headed "Military Affairs," "Chiefly Literary," and "The Burying Grounds." Thirty excellent drawings are supplied by Mr. Lester G. Hornby. Useful as a guide, but without the guide-book's lack of literary charm, "Old Concord" is a good book to own and, above all, to read.

Zealous in promoting the good name and fame of his beloved State, Mr. Sherman Williams prefaces his "New York's Part in History" (Appleton) with some comparisons to prove that Massachusetts and Bunker Hill and the Boston Massacre do not necessarily stand for bigger things than New York and Oriskany (where, he affirms, Burgoyne's fate was really settled) and the so-called Battle of Golden Hill (in which American patriots and British soldiers came to blows nearly two months before the historic "massacre" in Boston). Other comparisons to the advantage of New York appear in the preface, and furnish matter for more extended treatment in the body of the book. In a word, the memorable achievements of this commonwealth in war and also in peace are ably and eloquently presented in seventeen stirring chapters, with abundant pictorial accompaniment and eight maps.

Puritanical Boston's famous old theatre under another name (the Boston Museum and Gallery of Fine Arts) was for more than half a century a purveyor of innocent entertainment to good people who would have been shocked at the suggestion of going to a regular playhouse. No stock company in America has enjoyed for so long a period so enviable a repute. But it was too good to last, and comparatively few of the present century have any personal knowledge of the Boston Museum and its wholesome delights. To those few, and we hope to many others, Miss Kate Ryan's "Old Boston Museum Days" (Little, Brown & Co.) will be a treat. Miss Ryan (we follow the lead of her title-page and give her the name by which she was known on the stage) joined the Museum company in 1872 and remained with it until its disbandment in 1893, and thus is admirably qualified to write about the old playhouse in its well-matured prime. It is the personally reminiscent character of her book that makes it so enjoyable. Good stories, often amusing, as such anecdotes commonly are, abound; and all the old favorites of the famous company live once more in her pages. They are also presented in photo-engravings. Not to be able to find enjoyment in such a book is to be an object of pity.

A volume of nearly five hundred closely printed pages is added to the "Great Nations" series in evidence of the magnitude, historical if not geographical, of that rugged corner of Great Britain

known to the Romans as *Britannia Secunda*. "Wales, her Origins, Struggles, and Later History, Institutions, and Manners" (Stokes), by Mr. Gilbert Stone, presents the history of this romantic land of the Celts in a manner agreeably at variance with the conventional style of history-writing. Not the rulers and the wars they waged are made the prominent features of the narrative, but rather the people and their habits and institutions, with all that goes to make up the civilization (or to mark the lack of it) of a nation strongly defined in its distinguishing characteristics. Even more fully than J. R. Green in his "History of the English People," Mr. Stone enters into the details of daily life, manners and customs and culture, of the folk about whom he writes. From the dim "origins" to the union with England the story of this gallant nation is traced, with many good illustrations to help out the text.

How America impressed our French visitors in the last quarter of the eighteenth century, when Lafayette and other less illustrious Frenchmen obtained more than a bowing acquaintance with our ancestors of that period, may be agreeably learned from Mr. Charles H. Sherrill's "French Memories of Eighteenth-Century America" (Scribner). An old mahogany sofa treasured by the Sherrill family, a piece of furniture on which the above-named general is said to have sat more than once, started the author on his study of French memoirs relating to early American life and manners; and hence the present book. Nearly ninety names appear in his appended list of "French authorities consulted and records examined," and a respectable array of "authorities in English" follows. The book treats of such matters as costume, conversation, cards, etiquette, dancing, courtship and marriage, food and drink, city life and country life, education, newspapers, professions and industries, and, in fact, a remarkably wide range of further subjects. Many illustrations from contemporary sources are inserted.

Wellesley's memorable fire of last year awakened such an interest in the plucky little college (no longer so little, however) as had never before been felt. The rapid recovery from this disaster gave evidence of Wellesley's vigorous vitality—the vitality of comparative youth, for the college is but forty years old. These forty years, however, contain a wealth of notable history, a chapter of no little significance in the larger story of female education; and this chapter is now written by a Wellesley graduate, Miss Florence Converse. "The Story of Wellesley" (Little, Brown & Co.) is embellished with graceful drawings by Mr. Norman Irving Black, which form a fit accompaniment to Miss Converse's careful narrative. But it is somewhat unexpected not to find in a work of this kind a single portrait of past president or beloved professor. Things, not persons—buildings, not the occupants of chairs in those buildings—are chosen for illustration.

Fitting enough is it that the present revival of the pageant should bring us books in which the attempt is made to present a pictorial and, as far as possible, a verbal pageant of the subjects

treated. Dr. J. Edward Parrott's truly gorgeous volume, "The Pageant of British History" (Sully & Kleinteich) is a rather conspicuous attraction of its sort this season. The narrative, covering the chief events in England's history from the earliest times to the close of Queen Victoria's reign, is in the simple and attractive style of Dickens's similar work for young readers; and the numerous pictures are from famous artists, such as Turner, Alma-Tadema, Orchardson, and Maclise. Nothing short of splendid is the brilliant appearance of the colored plates; the black-and-white, if not preferred by any large majority of readers, will at least serve as a grateful relief to the eyes. A scant two pages is devoted to "Edward the Peacemaker," and the book closes with only the briefest mention of his successor's accession.

BIOGRAPHY AND MEMOIRS.

"My labor, like my life, is drawing toward a close. It has, from first to last, been devoted to one service,—to the Ministry of Beauty. That is the consummate agency of civilization, and that should be the supreme purpose of all art." Thus writes Mr. William Winter, our dean of dramatic critics, our much loved poet and genial man of letters, in his latest volume of reminiscences, "Vagrant Memories" (Doran). Naturally enough, and very acceptably to the reader, these memories are almost wholly of famous players, a baker's dozen of them, with a chapter on Augustin Daly, friend and patron of players, thrown in for good measure. A fine tribute to William Warren, with the poem that Mr. Winter wrote and recited in his honor on the occasion of his completing half a century on the stage, opens the book; a characteristic and in every way admirable discourse on "The Theatre and Morality" closes it; while between the two stand notable personal recollections and anecdotes of Laura Keane, Matilda Heron, Lester Wallack, the Booths, Irving, and others, including three living representatives of the stage. Though the author admits that praise of the past and despondency over the present have always been indulged in by men of advanced years, he believes this present day of ours peculiarly and exceptionally bad in many respects, and especially in things theatrical—as if the same lament had not been raised ever since the first theatre was built. But he regards the evil as a passing aberration only, and optimistically looks for better things in the future, which the typical croaker never does. Therefore his pages are to be heartily commended as almost equally cheering and entertaining; they register the gold days, not the gray, of the writer. The usual rich accompaniment of illustrations, chiefly portraits, is to be found in this welcome addition to Mr. Winter's works.

Unsparingly, withholding no sordid or distressing detail, Maxim Gorky (his real name is Alexei Maximovitch Peshkof) tells the story of his early years in "My Childhood" (Century Co.), and at the outset he defends his pitiless realism by saying: "But truth is stronger than pity, and besides, I am writing not about myself but about that narrow, stifling environment of unpleasant

impressions in which lived — aye, and to this day lives — the average Russian of this class." It is, however, about himself primarily that he writes, and he does so with astonishing frankness and with the vivid force of a born artist in narration. Revolting, though fascinating, many of his pages must in truth be styled. The following is a description of the writer's school costume: "I went thither in mother's shoes, with a coat made out of a bodice belonging to grandmother, a yellow shirt, and trousers which had been lengthened. My attire immediately became an object of ridicule, and for the yellow shirt I received 'The ace of diamonds.'" His great pity and tenderness for all suffering, and a sense of fellowship with the sufferers, were first awakened by a cruel flogging from his inhuman grandfather. The reminiscences end with the death of the writer's mother and his own going forth into the world. The translation, a vigorous performance, is from an unnamed hand, and an unnamed artist supplies illustrations. Facing the title-page is a portrait of the author, from a photograph. All who like Russian realism of an unflinching intensity will delight in this book.

"Court Life from Within" (Dodd) is made up of the chapters of bright and informal chat about royal and imperial personages and their surroundings that have in the last two years entertained many magazine readers and inspired them with a decided liking for the frankly democratic royal writer, the Infanta Eulalia of Spain. That a member of the Bourbon and Hapsburg families, and one reared amid the strict formalities of the Spanish court, should display such an understanding and appreciation of democratic ideals and customs, is something not to be passed over without remark even in the hastiest reading of her book. Again and again she holds up to good-natured ridicule the inane pomposities of court life, and in the heaven-anointed German Kaiser especially she finds food for her fun-making. His belief in his divine right as sovereign, and his very conspicuous "religiosity" evoke her caustic comment, if one may apply so strong an adjective to her gracious and graceful manner of expression. The book is ornately bound and well illustrated.

The Princess Lazarovich Hrebelianovich — known before her marriage to the Serbian statesman above-named as Miss Eleanor Calhoun — is not only the grand-niece of a famous man (John C. Calhoun) but also famous in her own right. Both London and Paris applauded and fêted her as an actress when she left her native California and devoted her talents to the stage, chiefly in Shakespearean parts and with Sir Johnston Forbes-Robertson, Mounet-Sully, and Coquelin. From the rich store of reminiscences that she has put into writing, and of which some foretaste has already been vouchsafed to the reading public, selected chapters now appear in book form under the title, "Pleasures and Palaces" (Century Co.), giving her memories of European society as she came to know it as a young American actress with keen perceptions and an eager desire to see as much as possible of the great world. Representa-

tives of royalty and nobility, of authorship and art, of statesmanship and diplomacy, crowd her pages, which seem to contain not a dull paragraph or line. A notable chapter describes the writer's planning and execution of "the first forest production," as she calls it, of "As You Like It," in Coombe Wood Grove, Surrey. Many photographs and drawings, the latter by Mr. John Wolecott Adams, adorn the book.

After the death of the Rev. Laurence Henry Schwab, who was to have been the authorized biographer of the late Bishop Potter, the task was entrusted to Dean Hodges, of the Episcopal Theological School at Cambridge; and with Mr. Schwab's accumulated material to help him, and his own peculiar fitness for the work, it was a virtual certainty that he would produce a worthy memorial of Dr. Potter and a notable piece of biographical writing. In the case of one whose energies were so unreservedly devoted to the church as were Henry Codman Potter's, the biographer's labors must concern themselves largely with the history of the church as interwoven with the professional activities of the man. Thus we have in Dean Hodges's book not so much a personal portrait as a chapter from the annals of the Protestant Episcopal Church, though it is a chapter in which the personality of Bishop Potter stands conspicuously forth. In his record of biographical details—a record not supremely important, it is true—the writer might have shown more scrupulous accuracy. For instance, on his second page he makes Alonzo Potter (father of the subject of his book) marry Sarah Maria Nott in 1823; and on page ten he places this marriage in 1824. Portraits accompany the text, and an index is appended. The book is entitled "Henry Codman Potter, Seventh Bishop of New York," and it is published by the Macmillan Co.

The frail objects of royalty's errant affections have a strong attraction for Mr. H. Noel Williams, who this season gives us some readable chapters on those court beauties of the Restoration, Nell Gwyn, Louise de Kérouaille, and Hortense Mancini—"Rival Sultanas," as the book's title designates them. The Merry Monarch's fair favorites played so conspicuous a part in the social and political life of their period as to invest them with a historic importance not always possessed by king's mistresses. Hence the ease with which Mr. Williams spins out his tale to the extent of nearly four hundred pages. Ten of Sir Peter Lely's sleekly graceful productions in portraiture, with fifteen similar works of art by Sir Godfrey Kneller and others, have been made use of in illustrating the book, which is offered to the American public by Messrs. Dodd, Mead & Co.

The romance and tragedy of Camille Desmoulins's life and death, and the heroic bearing with which his young wife followed her adored husband to the guillotine, are the subject of Miss Violet Methley's "Camille Desmoulins" (Dutton), a substantial octavo divided into four parts bearing the somewhat fanciful headings, "The North Wind," "The West Wind," "The East Wind," and "The

South Wind." The abundance of French memoirs and other published material relating to the eventful period of Desmoulins's public activity makes it no difficult undertaking to produce a readable account of the man, and authentic portraits of him by contemporary artists are not wanting for the suitable illustration of such a book. In its appeal to the reader's sympathies this biography is skilfully written; it certainly catches and holds the attention. David's painting of the young revolutionist, with his wife and infant boy, is reproduced in the frontispiece, and four other portraits of the man follow in the body of the book. Bibliography and index are added.

MISCELLANEOUS HOLIDAY BOOKS.

Symptomatic of the western world's increasing interest in the Japanese stage, as well as in other manifestations of Japanese culture, is the appearance of a collection of condensed epic dramas of that island kingdom, edited and translated by Professor Asataro Miyamori, revised by Professor Stanley Hughes, and furnished with a commendatory foreword by the British Ambassador at Tokio. "Tales from Old Japanese Dramas" (Putnam) contains eight masterpieces in English dress, necessarily much shortened—for the play in Japan is an all-day performance—and wisely turned into narrative style, with division into chapters instead of acts and scenes. To "the Shakespeare of Japan," Chikamatsu Monzayemon, is accorded the place of honor, at the end of the volume, while seven lesser lights precede him. Thirty pages of historical introduction prepare the way for the "tales," and a profusion of stage scenes and characters is presented in illustrations from photographs. The male actor in female impersonation is notably present in these pictures, as actresses are not yet much more numerous in Japan than they were in ancient Greece. The English rendering throughout is highly creditable to the translator.

In compendious form and in a style of narration suited to its subject, the heroic exploits of the Antarctic explorer, Captain Scott, of glorious memory, are "retold" by Mr. Charles Turley in a well-illustrated volume entitled "The Voyages of Captain Scott" (Dodd). As is indicated on the title-page, free use has been made of "The Voyage of the 'Discovery'" and "Scott's Last Expedition," indispensable authorities to any later chronicler of the great adventures to which this intrepid explorer and true hero gave the best of his energies and, finally, his very life. Sir James M. Barrie, from his intimate acquaintance with Scott, contributes an introductory sketch of the man, showing him to have possessed a nobility of character and a heroism in the wear and tear of every-day life unsuspected by many a reader of his more conspicuous and dramatic achievements. Pathetic in the extreme are those last pencilled words of Scott's to the world he was leaving, and the publishers have done well to insert a facsimile reproduction of that page from his diary. A good map is added. Four reproductions of water-color drawings are among the illustrations.

From the collection of Serbian legends and ballads compiled by the self-taught Serbian peasant, Vouk Stephanovitch-Karadgitch, "the father of modern Serbian literature," Mr. Woislav M. Petrovitch has selected the specimens of folk-lore contained in his stout volume of "Hero Tales and Legends of the Serbians" (Stokes). He is at present an attaché to the Serbian Legation in London, and shows an excellent command of our language. A former Serbian Minister to England, Mr. Chedo Miyatovich, supplies a preface of no perfunctory nature; and Mr. William Sewell and Mr. Gilbert James enliven the book with colored illustrations in apparent harmony with the primitive legends that they accompany. The inevitable and always interesting merging of early pagan in later Christian myth and tradition is found here as in the folk-lore of other European countries. For example: "Our pagan ancestors used to sacrifice a pig to their Sun-god, and in our day there is not a single house throughout Serbia in which 'roast pork' is not served on Christmas Day as a matter of course." Three Serbian ballads, in Sir John Bowring's version, to which is accorded high praise, help to give variety to the book, which of course has just now an obvious timeliness in addition to its other merits.

Mrs. T. P. O'Connor does not go so far as to say that a long acquaintance with both men and dogs has led her to prefer dogs, but she does open her book of dog stories—which she calls "Dog Stars: Three Luminaries in the Dog World" (Doran)—by quoting Mr. Yeats's lines on the one man who loves "the pilgrim soul" in a woman, and adding that "there is more than one woman—even a beautiful woman—who has never found the man to love the pilgrim soul in her; and, after passionate protestations and broken vows, old, disillusioned, sad, and deserted, she has regained faith in love and fidelity through the devotion of a—dog." The three canine heroes of her book are most interesting and lovable creatures, and they could not have had a more sympathetic biographer. The artist, too, Mr. Will Rannells, seems fairly to have been inspired in his excellent colored portraits of these intelligent animals. Without pretence to greatness as literature, the book is one of the very best of its kind.

Together with the little, amusing, affectionate bickerings of intimate domesticity, Mrs. Elisabeth Woodbridge Morris (whose pen-name omits the last element) gives us, in "More Jonathan Papers" (Houghton), some further acceptable chapters of outdoor life and outdoor recreation such as made her "Jonathan Papers" so breezy and refreshing to the reader. In this second volume are depicted the joys of amateur maple-sugar-making, the pleasures of gardening, the quiet delights of evenings on the farm, which did not always prove to be so quiet as expected, the satisfactions of rowing and fishing, and other kindred matters; and through it all it is the engaging manner and personality of the chronicler that makes the unpretentious history so peculiarly enjoyable. Jonathan is made to exhibit himself not always to his best advantage, but as he thereby contributes no little

to the general enjoyment he will doubtless forgive the mistress of the exhibition.

The story of the Bible, how it came to be written and something about its subsequent history and the part it has played in the progress of the world, has an interest that with many readers exceeds that of the scriptures themselves. Mr. Harold B. Hunting tells once more "The Story of Our Bible" (Scribner) and "how it grew to be what it is," in a richly illustrated volume of nearly three hundred pages. Rather oddly he begins with the New Testament, because, as he explains, "it is easier to understand the conditions in which the New Testament arose, for the very reason that they are more like those of modern life." His attitude toward modern Bible interpretation is indicated by his concluding remarks, among which he says: "On the other hand, many more accepted these new ideas, and suddenly discovered that to them the value of the Bible had been extraordinarily increased. . . They have seen that it is no less a divine book for being so thoroughly human." It is this human interest that especially appeals to the reader in Mr. Hunting's pages.

Animal stories, told with a sufficiently tight curb on the imagination, are likely to be both pleasant and profitable reading, provided always the narrator knows his subject and has a good command of language. These prerequisites are not wanting in Mr. John Coulson Tregarthen, who also knows his Cornwall and its human types as well as the beasts of the field that play the chief part in his companion volumes, "The Story of a Hare" and "The Life Story of an Otter" (Hearst). The camera has been adroitly handled to supply pictures of the hare and otter in their native haunts, and one of the volumes contains a "sketch-map of the scene of the story" from the author's own hand—a bit of Cornwall to increase the verisimilitude of these Cornish animal tales. The books are welcome additions to an unfailingly popular branch of literature.

Short stories, little tales or fables, so compressed sometimes as to be little more than epigrams, are peculiarly popular in Russia, where the long novel is no great favorite. Of these bits of sprightly fiction Fedor Sologub is a most successful and prolific writer, and he has so commended himself by his work to Mr. Stephen Graham that the latter and his wife have collected, chiefly from Russian newspapers, a score and a half (less one) of his best pieces and translated them under the title, "The Sweet-Scented Name, and Other Fairy Tales, Fables, and Stories" (Putnam). Ranging from half a page to thirty-three pages in length, these selections are very different from our conception of the short-story masterpiece as written by a Poe or a Maupassant or an "O. Henry," but they are all novel and hence of considerable interest. Mr. Graham's name is a sufficient voucher for the faithfulness of the translation.

"My Growing Garden" (Macmillan) has rather unusual individuality. The pleasures of amateur horticulture have seldom been so alluringly depicted as by Mr. J. Horace McFarland in this

chatty and familiar record of his own experience on a modest urban, or perhaps we should say suburban, estate at Harrisburg, Pa. It is a natural growth, this book of his, rather than a product of cold calculation. "I have written it," he says, "but my family have lived it with me, and the print-shop which bears my name and enjoys my garden has made of the book much more than a perfunctory item of work. The publishers, too, have let down the bars, so that in a very special sense the book has been lived, written, designed, illustrated, printed, and bound as the work of one man and those about him." Many pictures, four in color and thirty-two in sepia, accompany the reading matter.

Mr. FitzRoy Carrington, who has several times acquitted himself with credit in similar tasks of poetic taste and selection, compiles this year a small anthology which he calls "The Quiet Hour" (Houghton), embracing choice bits of verse from English poets of the sixteenth and following centuries. These selections are grouped under the headings, Cradle Songs, Infancy, Childhood, Night, Sleep, Charms, and Dirges. An apt and graceful dedicatory sonnet to his wife proves the compiler to be a poet as well as a lover of poets. Eight portraits are scattered through the book, which in every aspect is a tasteful little production.

This year's pictorial re-interpretation of "A Christmas Carol" comes from the skilful hand of Mr. Arthur Rackham. Twelve colored and eighteen uncolored drawings enliven the immortal tale. Master of the whimsical and grotesque, of the humorous, and of that which makes a direct appeal to the human nature in us all, the artist has done his work well; and printer and binder have seconded his efforts. The book is brought out in this country by the J. B. Lippincott Co.

Sound doctrine, expressed in homely terms, with a jingle to them, will be found in Mr. Walt Mason's "Horse Sense" (McClurg), an entertaining collection of his popular pieces of rhymed prose. The whimsical regret that "there'll never be such days as those when people wore no underclothes" recalls, by its faulty rhyme, the Wordsworth couplet introducing the Blind Highland Boy's nautical adventures on Loch Leven in "a household Tub, like one of those which women use to wash their clothes." But it should be added that the poet, "in deference to the opinion of a Friend," afterward substituted a turtle-shell for the tub. To have reminded one of Wordsworth is no despicable achievement. The frontispiece shows "the author as 'Zim' sees him."

Mr. Ralph Henry Barbour's annual contribution to the season's fiction is this year entitled "Heart's Content" (Lippincott), being, as the name indicates, a love story with a happy ending — altogether a cheery little romance for Christmas or any other festive day. The hero, Allan Shortland, asks the heroine, Beryl Vernon, whom he has resolved to win, for congratulations on his approaching marriage before securing her consent to play a leading part in that ceremony. Of bright dialogue and clever invention there is no lack. Colored pictures and marginal sketches of

a decorative character abound. It should be added that the story is not unknown to magazine-readers under the title, "The Happy Man," but that fact is rather in its favor than otherwise.

Advocates of woman suffrage, just now perhaps a little down-hearted from their recent setback at the polls, will find in Mr. Orison Swett Marden's "Woman and Home" (Crowell) a source of consolation and encouragement. He is an enthusiastic admirer of the "new woman" and a vigorous defender of her rights. His chapters discuss woman's opportunities and responsibilities, her education, her home, woman as voter and as wife, the divorce question, and many other topics of interest to women, and indeed to readers of both sexes. "Woman has never taken a step forward," he believes, "that has not benefited the whole human race. Everything she has touched she has improved, elevated, purified." This latest product of the writer's pen is likely to be hailed by many readers as one of his best utterances.

Mrs. Florence Hobart Perin regrets that "family devotions have largely gone out of fashion," but derives some consolation from the thought that "families do still come together at the breakfast table whether they live in country, village, or city," and believes that "a pause of three minutes before starting the work of the day will give the spiritual uplift which will enable us to do better work and fight a braver battle" — provided this pause be put to the right use. "Sunlit Days," a collection of passages of verse and of prayer selected by her, furnishes the material for thus wisely filling the three minutes each morning. A page is given to every day in the year, and the writers quoted range from the famous to the obscure. Good taste is shown by the compiler, whose two previous similar works have, she announces in her preface, begotten a widespread desire for a third. (Little, Brown & Co.)

"The Shadow on the Dial" (Abingdon Press), by Mr. Orton H. Carmichael, is a book of mystical musings — if one may attempt a brief characterization of it — strung together on the thread of Vera Meldrum's life and death and personality. Devotion and nature-study and philosophy and poetry mingle throughout the successive chapters, while some notably clean-cut and beautiful half-tones from the great book of nature, as spread open at "Elmwood" in western New York, help in no small measure to emphasize the meaning of the reading matter.

A new and enlarged edition of Mr. J. Walker McSpadden's "Opera Synopses" (Crowell) makes its appearance. Since its first issue, four years ago, there have been presented in this country a sufficient number of new operas and revivals of old ones to justify this extended reissue, which includes twenty-four operas not found in the earlier work, and among them the ten-thousand-dollar prize production brought out at the Metropolitan Opera House in 1911-12. Thus, although of about the same size and general plan as the familiar work by Mr. George P. Upton in the same field, this later handbook has the advantage of being more nearly up to date.

THE SEASON'S BOOKS FOR THE YOUNG.

The following is a list of all children's books published during the present season and received at the office of THE DIAL up to the time of going to press with this issue. It is believed that this classified list will commend itself to intending purchasers as a convenient guide to the juvenile books for the Holiday season of 1915.

Stories of Travel and Adventure.

IN CAMP ON BASS ISLAND: What Happened to Four Classmates on the St. Lawrence. By Paul G. Tomlinson. Illustrated. Charles Scribner's Sons. \$1.25 net.

CHAINED LIGHTNING. By Ralph Graham Taber. The heroes are telegraphers in Mexico. Illustrated. Macmillan Co. \$1.25 net.

THE FUR TRAIL ADVENTURERS: A Tale of Northern Canada. By Dillon Wallace. Illustrated. A. C. McClurg & Co. \$1.25 net.

AN ARMY BOY IN ALASKA. By Captain C. E. Kilbourne, U. S. A. Illustrated. Penn Publishing Co. \$1.25 net.

SMUGGLERS' ISLAND and the Devil Fires of San Moros. By Clarissa A. Kneeland. Illustrated. Houghton Mifflin Co. \$1.25 net.

PARTNERS OF THE FOREST TRAIL: A Story of the Great North Woods. By C. H. Claudy. Illustrated. Robert M. McBride & Co. \$1.25 net.

CLEARING THE SEAS: or, The Last of the Warships. By Donal Hamilton Haines. Illustrated. Harper & Brothers. \$1.25 net.

TWO AMERICAN BOYS IN THE WAR ZONE. By L. Worthington Green. Illustrated. Houghton Mifflin Co. \$1. net.

TRENCH-MATES IN FRANCE: Adventures of Two Boys in the Great War. By J. S. Zerbe. Illustrated. Harper & Brothers. \$1. net.

THE LAST DITCH: A Story of the Panama Canal. By J. Raymond Elderdice. Illustrated. Rand, McNally & Co. \$1. net.

IN THE GREAT WILD NORTH: Adventures with Indians. By D. Lange. Illustrated. Lothrop, Lee & Shepard Co. \$1. net.

Stories of Past Times.

PRISONERS OF WAR: A Story of the Civil War. By Everett T. Tomlinson. Illustrated. Houghton Mifflin Co. \$1.35 net.

A MAID OF '76. By Alden A. Knipe and Emilie B. Knipe. The heroine is a patriotic little girl of the Revolution. Illustrated. Macmillan Co. \$1.25 net.

KISINGTON TOWN. By Abbie Farwell Brown. Merry tales of olden times told to fierce Red Rex of Kington Town. Illustrated in color, etc. Houghton Mifflin Co. \$1.25 net.

PEG O' THE RING; or, A Maid of Denewood. By Emilie B. and Alden A. Knipe. Illustrated. Century Co. \$1.25 net.

A LITTLE MAID OF NARRAGANSETT BAY. By Alice T. Curtiss. Tells about a brave little girl of Revolutionary Days. Illustrated. Penn Publishing Co. 80 cts. net.

THE WHITE CAPTIVE: A Tale of the Pontiac War. By R. Clyde Ford. Illustrated in color, etc. Rand, McNally & Co. \$1. net.

Boys' Stories of Many Sorts.

DEAL WOODS. By Latta Griswold. Illustrated. Macmillan Co. \$1.35 net.

THE BOY WITH THE U. S. LIFE-SAVERS. By Francis Rolt-Wheeler. Illustrated. Lothrop, Lee & Shepard Co. \$1.50 net.

DANFORTH PLAYS THE GAME. By Ralph Henry Barbour. Illustrated in color. D. Appleton & Co. \$1.25 net.

SANDSY'S PAL. By Gardner Hunting. Illustrated. Harper & Brothers. \$1.25 net.

DAVE PORTER AT BEAR CAMP; or, The Wild Man of Mirror Lake. By Edward Stratemeyer. Illustrated. Lothrop, Lee & Shepard Co. \$1.25 net.

MARK TIDD IN BUSINESS. By Clarence B. Kelland. Illustrated. Harper & Brothers. \$1. net.

BOB HUNT, SENIOR CAMPER. By George W. Orton, Ph.D. Illustrated in color. George W. Jacobs & Co. \$1. net.

HIS BIG BROTHER: A Story of the Struggles and Triumphs of a Little "Son of Liberty." By Lewis and Mary Theiss. Illustrated. W. A. Wilde Co. \$1. net.

JACK STRAW, LIGHTHOUSE BUILDER. By Irving Crump. Illustrated. Robert M. McBride & Co. \$1. net.

THE THREE GAYS. By Ethel C. Brown. Illustrated. Penn Publishing Co. 80 cts. net.

LETTERS FROM BROTHER BILL, 'VARSITY SUB. By Walter Kellogg Towers. Illustrated. Thomas Y. Crowell Co. 50 cts. net.

OLIVER AND THE CRYING CHIP. By Nancy Miles Durant. Illustrated. Sherman, French & Co. \$1. net.

ARLO. By Bertha B. and Ernest Cob. Illustrated. Boston: The Riverdale Press. \$1. net.

THAT OFFICE BOY. By Francis J. Finn, S.J. With frontispiece. New York: Benziger Brothers. 85 cts. net.

SURE POP AND THE SAFETY SCOUTS. By Roy Rutherford Bailey. Illustrated. World Book Co.

Girls' Stories of Many Sorts.

NANCY LEE'S LOOKOUT. By Margaret Warde, author of the "Betty Wales" books. Illustrated. Penn Publishing Co. \$1.25 net.

HELEN AND THE FIFTH COUSINS. By Beth Bradford Gilchrist. Illustrated. Penn Publishing Co. \$1.25.

THE BOARDED-UP HOUSE. By Augusta Huiell Seaman. Illustrated. Century Co. \$1.25 net.

JANE STUART AT RIVERCROFT. By Grace M. Remick. Illustrated. Penn Publishing Co. \$1.25 net.

BETH'S OLD HOME. By Marion Ames Taggart. A sequel to "Beth's Wonder Winter." Illustrated. W. A. Wilde Co. \$1.25 net.

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JEAN CABOT AT THE HOUSE WITH THE BLUE SHUTTERS. By Gertrude F. Scott. The concluding volume of the "Jean Cabot Books." Illustrated. Lothrop, Lee & Shepard Co. \$1. net.

THE CAMP FIRE GIRLS OF BRIGHTWOOD: How They Kindled Their Fire and Kept It Burning. By Amy E. Blanchard. Illustrated. W. A. Wilde Co. \$1. net.

LUCILE THE TORCH BEARER. By Elizabeth M. Duffeld. Illustrated in color. Sully & Kleinteich. \$1. net.

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A REAL CINDERELLA. By Nina Rhoades. Illustrated. Lothrop, Lee & Shepard Co. \$1. net.

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THE BOOK OF THE THIN RED LINE: True Stories of Fighting. By Sir Henry Newbolt; illustrated in color, etc., by Stanley L. Wood. Longmans, Green, & Co. \$1.50 net.

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KEEPING IN CONDITION: A Handbook on Training for Older Boys. By Harry A. Moore. Macmillan Co. 75 cts. net.

IN DREAMLAND: A Story of Living and Giving. By Mrs. H. D. Pittman. Illustrated. Boston: Richard G. Badger. \$1. net.

THE KINGDOM OF THE WINDING ROAD. By Cornelia Meigs. Fanciful adventures of a beggar who plays a wonderful magical pipe—a penny flute. Illustrated in color, etc., by Frances White. Macmillan Co. \$1.25 net.

TOURBILLON; or, The King of the Whirlwinds. By Estelle R. Updike. Illustrated. New York: Abingdon Press. 35 cts. net.

THE LITTLE CHILD AT THE BREAKFAST TABLE. Arranged by William and Mary Gannett. The Beacon Press. 50 cts. net.

NOTES.

"Columbine" is the title of an immediately forthcoming novel by Miss Viola Meynell.

It is reported that the Nobel Prize for literature, for 1914, has been awarded to M. Romain Rolland, the author of "Jean Christophe."

A new novel by Miss Marguerite Bryant, author of "Christopher Hibbault: Roadmaker," is announced by Messrs. Duffield. Its title is "Felicity Crofton."

Lovers of Tacitus will be glad to hear of a new English translation of the *Histories*, made by Dr. George Gilbert Ramsay, which Messrs. Dutton are about to issue.

Mr. Ford Madox Hueffer has prepared an answer to Mr. Bernard Shaw's views about the war, which Messrs. Doran will issue at once under the title of "Between St. Dennis and St. George."

A volume of "War Letters of an American Woman," by Miss Marie Van Vorst, who has been in Paris with the American Ambulance, and elsewhere on the Western front, is soon to appear.

"Lodges in the Wilderness," by Mr. W. C. Scully, which is announced for winter publication by Messrs. Holt, is a record of impressions and reminiscences by one who was for several years a British Rural Magistrate in South Africa.

A biography of Dostoevsky, by Eugenii Soloviev, is being translated into English and will be published shortly. In this study the author has aimed to correct some popular misconceptions of Dostoevsky, and to supply a balanced view of his life and influence.

Among the new volumes announced for publication by Messrs. Longmans before the end of the present month are: "The Capture of De Wet: The South African Rebellion, 1914," by Mr. Philip J. Sampson; "Cuba Old and New," by Mr. A. G. Robinson; and "An American Garland: Being a Collection of Ballads Relating to America, 1563-1759," edited, with Introduction and notes, by Professor C. H. Firth.

An illustrated monograph entitled "Rudyard Kipling: A Literary Appreciation," by Mr. R. Thurston Hopkins, who gives an anecdotal history of his hero's career as well as a critical review of his works, will be published at once by Messrs. Simpkin, Marshall & Co. of London. A bibliography of criticisms and reviews is also included, as well as parodies and a list of various portraits, drawings, and caricatures.

Five new volumes in the "Oxford Garlands," edited by Mr. R. M. Leonard, making fifteen in all, are about to be published by the Oxford University Press. Their subjects are "Elegies and Epitaphs," "Songs for Music," "Poems on Animals," "Modern Lays and Ballads," and "Epigrams." The Press will also publish before long an anthology of Buddhist verse entitled "The Heart of Buddhism," translated and edited by Mr. K. T. Saunders; "A Book of Sorrow: An Anthology of Poems," compiled by Mr. Andrew Macphail; "This England," an anthology of English character and landscape, compiled by Mr.

Edward Thomas; "English Prose: Narrative, Descriptive, and Dramatic," compiled by Mr. H. A. Treble; and "English Critical Essays (Nineteenth Century)," selected and edited by Mr. Edmund D. Jones, the last two volumes being additions to the "World's Classics."

The "Covent Garden Journal," which Henry Fielding, late in life, edited for about a year—the last of the periodicals to be edited by the novelist—has been ransacked for a volume under that title which is to be published by the Yale University Press. The volume, which is edited by Dr. Gerard E. Jensen, with notes and an Introduction dealing with Fielding's varied activities, contains a reprint of all the leading articles—seventy-two in number—and other contributions clearly from Fielding's own pen.

Supplementing Mr. Rudyard Kipling's just-published "France at War," which includes his memorable poem, "France," there were to have come, it is said on good authority, further sketches from the front, which the author was preparing to visit again with special arrangements for seeing and recording things noteworthy in the war area. But this half-promised, half-projected book seems now, unfortunately, not likely to be forthcoming, as word has been received that Mr. Kipling's son is reported "missing" and it is feared that he has been killed in action.

Dr. Walter Leaf's new work, on "Homer and History," which Messrs. Macmillan hope to have ready next month, is based in part on an undelivered course of lectures on the Norman Wait Harris foundation prepared by the author on the invitation of Northwestern University, Evanston, Illinois. Everything was arranged for Dr. Leaf's journey to the United States when the outbreak of war and imperative duties of another kind left him no alternative but to cancel the engagements. The Lecture Committee, however, has given its permission for the publication of the book as one of the series.

The National Council of the Independent Labour Party will be responsible for an official biography of the late Mr. Keir Hardie. Some time since, Mr. Hardie deposited at the head office of the party a mass of his private correspondence and other papers; but, in order that the biography should be as complete as possible, an appeal is made for the loan of letters or other documents, which should be sent to the General Secretary of the I. L. P., St. Bride's House, Salisbury-square, London, E.C. Care will be taken of all papers sent, and they will be returned to the sender if desired. Reminiscences or accounts and impressions of personal contact with Mr. Hardie would also be much appreciated.

Having completed his epic of Dartmoor in some twenty-five volumes, Mr. Eden Phillpotts is contemplating a similar series of romances to be written round such English national industries as seem to lend themselves to the scheme. This is an old idea of Mr. Phillpotts's, begun long ago with his early stories of the Cornish fisheries, but brushed aside by the Dartmoor series. It was revived by "Brunel's Tower," the author's recent

story of the Devonshire potteries, and is continued by "Old Delabole," a tale of the Cornish slate quarries, which has just appeared. This will be followed in due course by "Song o' the Hops," which has just been completed in manuscript. Mr. Eden Phillpotts is also collecting in a volume his series on "The Human Boy and the War," many of which have appeared serially.

Professor Frederick Starr, of the University of Chicago, has recently left for a six-months' expedition to Japan and Korea, where he plans to finish studies already begun, leaving himself free for proposed labors in Siam and Cambodia. In Japan, particular attention will be given to photographic work, the effort being made to finish out his already large series of negatives illustrating the life and culture of the Island Empire; he will continue his study of Buddhist sects and will visit the more important Shinto shrines, so far as he has not seen them; he hopes also to complete his investigation of Japanese symbolism, upon which he has been engaged for several years. In Korea he plans pilgrimages to the more famous old Buddhist monasteries, which abound in interesting and almost unknown works of art; he hopes also to gather much material for a "Manual of Korean Ethnography" and to make the beginnings of an ethnographic collection along lines which he has long had in mind; he will continue his collections of Korean riddles and proverbs, already of considerable extent; finally, he desires to study further the administrative work of the Japanese in Korea, a work which he has watched with interest ever since Japan began to exercise preponderant influence in that land.

The following note regarding the late Sir James Murray appears in the latest section of the Oxford Dictionary: "Sir James Murray died on the 26th July, 1915. His great wish that he should live to finish the Dictionary on his eightieth birthday, in 1917, has not been fulfilled; the unceasing labour of three and thirty years has ended when less than a tenth part of the work remains to be done. Almost within a week of his death he was still hard at work, showing, as Dr. Bradley wrote of a visit made to him, 'not a little of the zest and mental lucidity that I remembered of old.' In the preceding months, while barely convalescent from an illness that seemed to bring him to the gates of death, he had prepared, and at the appointed date of July 1 published, his usual 'double section.' 'The words contained in it,' Dr. Bradley says, 'present an extraordinary number of difficult problems, which are handled with the editor's characteristic sagacity and resource; the section is a piece of his work of which he might be proud.' It has always been the rule that each of the editors should be exclusively responsible for the portions of the Dictionary issued under his name. The sections in the hands of Dr. Bradley, Dr. Craigie, Mr. Onions, and their staffs, will not be affected. But Sir James Murray at the beginning laid the lines and drew the plan; in the prosecution of the work, when it became clear that it must be shared, his amazing capacity for unrelenting labour enabled him to take more than an equal part, and the

volumes produced by himself show characteristic excellences which cannot be exactly matched, though they may be rivalled by merits of another kind. He will not write the last pages, but more than that of any other man his name will be associated with the long and efficient working of the great engine of research by which the Dictionary has been produced."

The leader of his race in America, in all that makes for a better, richer, nobler, and more useful life, has passed away and left no one to take his place. So it seems, at any rate, in viewing the vacancy left by the death of Booker T. Washington, educator of colored youth, uplifter of his fellow-negroes, writer of notable books on his own chosen work and on the peculiar problems that he has wrestled with in his labors of five and thirty years, public speaker of eloquence and force, and loyal citizen of the country from which his people can hardly feel that they have received nothing but benefactions. Fourteen years of scantily rewarded toil at Tuskegee preceded any general recognition of his rare quality as an educator. It was by his address at the opening of the Cotton States Exposition at Atlanta, in 1895, that he first attracted public attention. Since then his life has been a part of the history of the South, or at least of the colored race in the South. Our especial concern with his achievements must here be limited to his books, of which, in the midst of crowding duties and engagements, he somehow found time to write eleven,—“Sowing and Reaping,” “Up from Slavery,” “The Future of the American Negro,” “Character Building,” “The Story of My Life and Work,” “Working with Hands,” “Tuskegee and its People,” “Putting the Most into Life,” “Life of Frederick Douglass,” “The Negro in Business,” and “The Story of the Negro.” In his autobiographic writings he was, naturally enough, at his best; but in all that he wrote there is directness and force that belong only to records based on personal experience. His published works form a worthy monument to his memory.

LIST OF NEW BOOKS.

[The following list, containing 198 titles, includes books received by THE DIAL since its last issue.]

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- Historic Virginia Homes and Churches.** By Robert A. Lancaster, Jr. Illustrated in photogravure, etc., large 8vo, 527 pages. J. B. Lippincott Co. \$7.50 net.
- Heart of Europe.** By Ralph Adams Cram, LL.D. Illustrated, 8vo, 325 pages. Charles Scribner's Sons. \$2.50 net.
- Quittes: Their Story and How to Make Them.** By Marie D. Webster. Illustrated in color, etc., 8vo, 175 pages. Doubleday, Page & Co. \$2.50 net.
- The Famous Cities of Ireland.** By Stephen Gwynn. Illustrated in color, etc., by Hugh Thomson. 12mo, 352 pages. Macmillan Co.
- The Magic of Jewels and Charms.** By George Frederick Kunz, Ph.D. Illustrated in color, etc., 8vo, 422 pages. J. B. Lippincott Co. \$5. net.
- Stories of Italy.** By Mrs. Hugh Fraser. Illustrated in color, etc., large 8vo, 344 pages. Dodd, Mead & Co. \$2.50 net.
- A Vagabond Voyage through Brittany.** By Mrs. Lewis Chase. Illustrated, 8vo, 316 pages. J. B. Lippincott Co. \$2. net.

- Fountains of Papal Rome.** By Mrs. Charles Mac-Vaugh. Illustrated, 8vo, 312 pages. Charles Scribner's Sons. \$2.50 net.
- The Architecture of Colonial America.** By Harold Donaldson Eberlein. Illustrated, 8vo, 289 pages. Little, Brown & Co. \$2.50 net.
- The Pageant of British History.** Described by J. Edward Parrott, LL.D.; illustrated in color, etc., from famous paintings. Large 8vo, 384 pages. Sully & Kleintelch. \$2.50 net.
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- The Story of the Christmas Ship.** By Lillian Bell. With portrait, large 8vo, 382 pages. Rand, McNally & Co. \$1.50 net.
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- The First Christmas, from the Gospels of Saint Matthew and Saint Luke.** Arranged, illustrated in color, and decorated by Harold Speakman. 16mo. New York: The Abingdon Press. 50 cts. net.

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- Prussian Memories, 1864-1914.** By Poultney Bigelow, M.A. 8vo, 197 pages. G. P. Putnam's Sons. \$1.75 net.
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The Military Unpreparedness of the United States. By Frederic Louis Huddeker; with introduction by Leonard Wood, M.H. Large 8vo, 735 pages. Macmillan Co. \$4. net.

The House on Henry Street. By Lillian D. Wald. Illustrated, 8vo, 317 pages. Henry Holt & Co. \$2. net.

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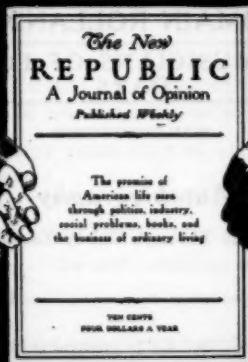
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